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0

The unprecedented conditions of these times
Must forcibly impress certain truths
Upon every thinking mind.
We see, for example, that there are dyestuffs
Formerly selling at nine cents a pound,
Now eagerly bought at two dollars and more.
This shows how fictitious are "values"
Based on "cost" or "price," and that
In the final analysis
The true and real value of any article
Rests solely upon the results it will produce:
This—in its deepest and broadest sense—
Is the meaning of QUALITY.



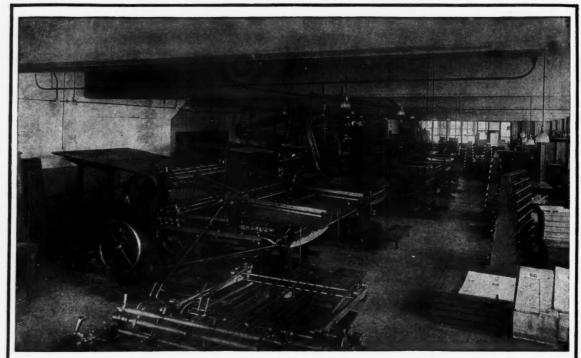
Sigmund Ullman Co.

New York

Chicago

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A View in a Printing Plant Driven Throughout by Westinghouse Motors

Insurance Against Shutdowns USE

Westinghouse Electric Motors

They will:

- 1. Give you the best insurance against breakdowns.
- 2. Help you to reduce your operating costs.
- 3. Help you to increase your daily output.
- 4. Protect your machines from injury.
- 5. Protect your men against accidents.
- 6. Help you shorten the time in make-ready, inching and pulling proofs.

Let us tell you how this is possible.

Send for booklet 3185 Motor-Driven Printing and Cut-Making Machinery.

Westinghouse Electric and Manufacturing Co.

East Pittsburgh, Pa.

Atlanta, Ga.
Baltimore, Md.
Birmingham, Ala
Bluefield, W. Va.
Boston, Mass.
Buffalo, N. Y.
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Charleston, W. Va. Charlotte. N. C. Chicago, Ill. Cincinnati, Ohio. Cleveland, Ohio. Columbus, Ohio. Dallas. Tex. Dayton, Ohio, Denver, Colo. Detroit, Mich. *El Paso, Texas *Houston, Texas Indianapolis, Ind Joplin, Mo.



Kansas City, Mo. Louisville, Ky. Los Angeles, Cal. Memphis, Tenn. Milwaukee, Wis. Minneapolis, Min New York, N. Y. Omaha, Neb. Philadelphia, P. Pittsburgh, Pa, Portland, Ore. Rochester, N. Y. St. Louis, Mo.

Salt Lake City, Utal San Francisco, Cal. Seattle, Wash. Syracuse, N. Y. Toledo, Ohio. Washington, D. C, 'W. E. & M. Co., of Texas.

The Seybold "Dayton" Automatic Cutting Machine

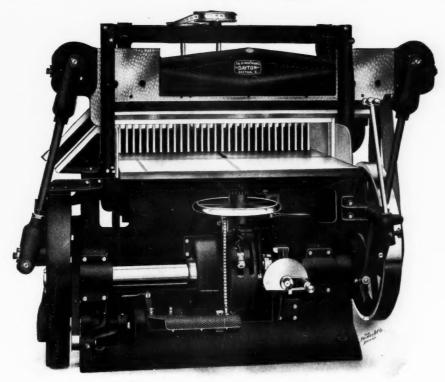


Illustration-35-inch, 40-inch, 44-inch and 50-inch sizes.

The Cutting Machine with FIVE DISTINCT SAFETY FEATURES which protect both Operator and Machine.

SEND FOR PARTICULARS

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Main Office and Factory, DAYTON, OHIO, U. S. A.

The Norman F. Hall Co., our Pacific Coast Representatives, are conducting daily demonstrations of our Bookbinding Machinery at Block 31, Machinery Hall, Panama-Pacific Exposition, San Francisco, Cal. Don't fail to call.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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Enduring Satisfaction

HILE the AUTOPRESS, worked but a few days on your floor, will convince you that the machine is a most wonderful money-maker, yet it is the test of time that tells the true story. Read the two following letters from Mr. A. B. Chaffee, President, The International Railway Publishing Co. Ltd., Montreal, Canada:

THE FIRST LETTER.

CENTI EMEN

March 4th, 1913.

The AUTOPRESS installed in our plant one month ago is at work every day, and has been given a thorough test on many classes of work. It has done all you claim for it and has really done more. Our pressman, who had never seen an AUTOPRESS before, has had no trouble in handling any kind of work and has turned out as much on the AUTOPRESS as he could have done on four other presses with four feeders. The register, distribution and impression of your press has enabled us to do work that could not be done on other job presses. It is a wonderful little machine, and a money-maker for printers.

A. B. CHAFFEE, President.

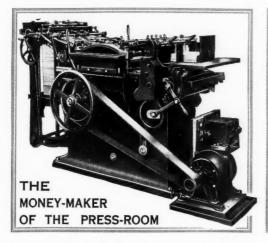
THE SECOND LETTER, written two years later.

GENTLEMEN:

Feb. 25th, 1915.

Yesterday we paid the last installment due on the Model A AUTOPRESS which we purchased from you some time ago, and it is with much pleasure that we complete this transaction with you. The press has been in daily operation since it was installed and has paid its way. In my experience in the printing business I have not had such a money-earner and a machine of such versatile operation. With feelings of great satisfaction in the dealings with your Company, I am

Yours truly,
A. B. CHAFFEE, President.



The Model A Autopress

11x17 size of sheet.

Model C, 13x19 size of sheet Model CC, 14x20 size of sheet

Sold f. o. b. New York, and on easy terms.

AMERICAN AUTOPRESS CMPANY

(INCORPORATED)

110-112 West Fortieth Street, NEW YORK CITY

CHICAGO 401 S. Dearborn St. SAN FRANCISCO Phelan Building PHILADELPHIA 1011 Chestnut St.

RICHMOND, VA.

The RUTHERFORD COMBINATION BRONZING and DUSTING MACHINE

Makes for Economy and Greater Efficiency

> Its many points of excellence have brought it in the foremost rank as the one very best Bronzing and Dusting Machine ever built. Being provided with a vacuum system, it is strictly a sanitary

machine, keeps your bronzing department free from bronze dust, and results in a higher efficiency in operation.

Let Us Show You: How bronze can be laid on more easily.

How to give the bronze greater lustre.

How to keep the bronze more uniform. How to bronze and dust in one operation.

How to keep your plant free from bronze. How to use less bronze in your work.

How to save money on bronzing jobs.

We want you to know all there is to know about the Rutherford Combination Bronzing and Dusting Machine. We have circular matter containing full and complete

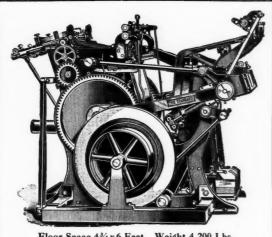
full and complete particulars which we will gladly send to interested parties.



The Fuchs & Lang Manufacturing Company

119 W. 40th STREET NEW YORK 150 N. FOURTH STREET PHILADELPHIA

120 W. ILLINOIS STREET CHICAGO



Floor Space 43/4 x 6 Feet. Weight 4,200 Lbs. Net Price \$1,750. 5% Off for All Cash.

THE STANDARD HIGH-SPEED AUTOMATIC JOB-PRESS

is a bed-and-platen press. It automatically sheet-feeds, prints to perfect register, from flat forms of cuts or type, and delivers at a speed of from 2,500 to 3,500 im-

pressions per hour, all sizes from $4x5\frac{1}{2}$ to 12x18, and any stock, from 8-pound folio to 140-pound tag board.

It will handle fully 95% of the work in the average job office at high speed, and it can make more profit than a cylinder press, costing two or three times its price. The STANDARD is offered to reputable houses for only

\$250 DOWN

with the balance spread over a period of time. This makes it easy for responsible printers to do business with us, so easy that if the STANDARD is kept running only half the time it will earn the amount of the deferred payments, and a big profit besides.

The cost of operating a STANDARD, including depreciation and interest on the investment, is only a few cents per hour more than for an ordinary hand-fed jobber, while its output is four or five times as great.

YOU CAN INCREASE YOUR PROFITS BY INSTALLING A STANDARD

DO IT NOW

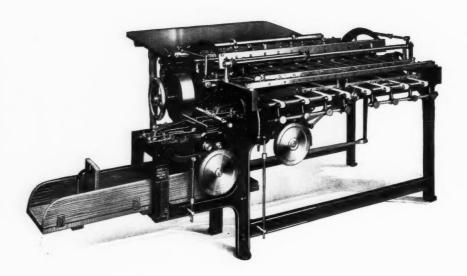
Write for catalog and particulars

WOOD & NATHAN CO.

SELLING AGENT

THIRTY EAST TWENTY-THIRD STREET, NEW YORK CITY

TIME TABLE **FOLDER**



Made by

Brown Folding Machine Co.

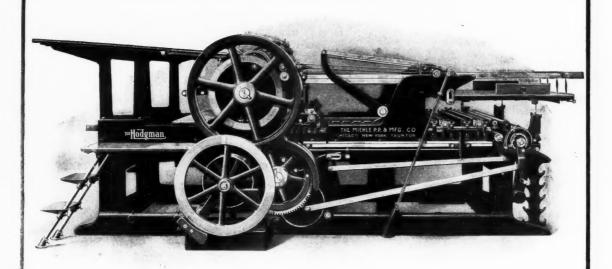
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CHICAGO: 343 S. Dearborn Street

NEW YORK CITY: 38 Park Row

ATLANTA, GA.: J. H. Schroeter & Bro. DALLAS. TEX .: 1102 Commerce St.

TORONTO, CAN.: 114 Adelaide, W.



TETOORMAN,

Two-Revolution, Four-Roller Press

Built in the Following Sizes

| Press No. | Type Bed | Type Matter | Practical Speed per Hour | | | |
|-----------|-------------------------------|-------------------------------|-----------------------------|--|--|--|
| 100 | 49 x66 1/4 in. | 43 x62¼ in. | 1650 | | | |
| 10 | 46½ x 62 in. | 40½ x 58 in. | 1700 | | | |
| 12 | $40\frac{1}{2} \times 52$ in. | $34\frac{1}{2} \times 48$ in. | 1900 | | | |
| 13 | $36\frac{1}{2} \times 48$ in. | $30\frac{1}{2} \times 44$ in. | 2000 | | | |
| 14 | 30 x 41 in. | 24 x 37 in. | 2200 | | | |
| 15 | $28 \times 36\frac{1}{4}$ in. | 22 x 32 1/4 in. | 2350 | | | |

Write for information concerning The Hodgman to any of the addresses given below

Miehle Printing Press & Manufacturing Company

Factories: Chicago, Illinois, and Taunton, Massachusetts Principal Office: Fourteenth and Robey Streets, Chicago

SALES OFFICES IN THE UNITED STATES

Portland, Oregon . . . 506 Manchester Building San Francisco, California . 401 Williams Building Atlanta, Georgia . Dodson Printers Supply Company Philadelphia, Pa. . Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Co., Ltd., Toronto, Canada

Just press a Button

Dennison Manufacturing So.

Date Dec. 15 1914

To Monitor Controller Co.

77 Franklin St., Boston, Mass.

Please ship us at

SOUTH FRAMINGHAM

Regular

Terms f.o.b. Baltimore Order No. 13059

INVOICE IN DUPLICATE MARK PACKAGES and INVOICES

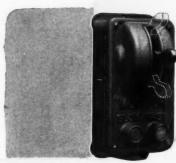
Dept. No.

The kind of Endorsement that appeals to User and Manufacturer alike

59 Controllers and starters as per Quotation of Dec. 9 1914.

Order is placed with the understanding that interior as well as exterior wiring diagram will be furnished for each type and each size of controller and starter.

Confirming Verbal Order.



Dennison Manufacturing Company

In placing the above order for fifty-nine Monitor Automatic Controllers, they carefully considered both price and quality, and their estimate of the value of our quality was backed up by an experience of over two years with a large number of both ours and competing makes.

Does this not suggest to you the desirability of sending us your inquiries? A postal will insure the receipt of our complete set of Bulletins.

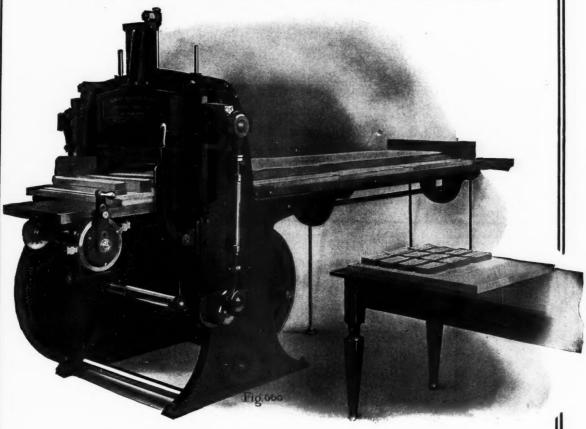
Monitor Controller Company

III South Gay Street, Baltimore

Lillibridge 82-130

New Oswego Cutting Method

For Labels, Strips, Bands and All Duplicate Size Cuttings



ONE EQUIPMENT OF THE RAPID OSWEGO STRIP AND LABEL CUTTER

Pioneer Oswego patents allowed controlling new and exclusive improvements. Furnished in all Oswego stock widths from 32-inch up to 84-inch

One of these new Oswego machines increased the daily cuttings from seven hundred thousand to four million pieces.

On another class of work from five hundred thousand to one million and a half pieces.

That is, three hundred per cent increased product in one case and six hundred per cent increase nearly in the other.

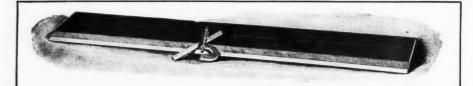
Particulars of these new Oswego Strip and Label Auto Rapid-Production cutting machines will be furnished you promptly on request by mail, or a skilled representative will study your conditions and recommend the Oswego equipped machine that will pay you the largest profit. It will be a pleasure to hear from you.

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor OSWEGO, NEW YORK, U. S. A.

CUTTING MACHINES EXCLUSIVELY. NINETY SIZES AND STYLES—16-INCH TO 84-INCH. FOR PAPER, BOARD, CLOTH, FOIL, LEATHER, CELLULOID, RUBBER, CORK, ETC.

Sent on request: The remarkable list of "Oswego Contracts" embracing the entire globe.



"COES" NICRO

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

Micro-Ground. Com Micro-Ground, Com Micro-Ground. Com Micro-Ground.

"COES" warrant (that's different) better service and

Micro-Ground. @ Micro-Ground. @ Micro-Ground. @ Micro-Ground.

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

Neet us at the Chicago Show, June 19-26, 1915

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DEPARTMENT COES WRENCH CO.

WORCESTER, MASSACHUSETTS.

New York Office—W. E. ROBBINS, 29 Murray Street Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina Sole Agents for Canada

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| First to use Micrometer in Knife work . | | | | | | | | 1890 |
|---|------|------|------|------|--|--|-------|------|
| First to absolutely refuse to join the Trust | | | | | | | | 1893 |
| First to use special steels for paper work | | | | | | | | 1894 |
| First to use a special package | | | | | | | | 1901 |
| First to print and sell by a "printed in figu | ires | " Pr | ice- | list | | | | 1904 |
| First to make first-class Knives any hind | | | | | | | eince | 1830 |

COES is Always Best!



U.P.M. Continuous Feeder

Greater volume of production of a higher quality and at less cost is the *proven* result from using the U. P. M. Continuous Feeder. It feeds faster than by hand, more accurately, and will save an operator with every two presses.

Furthermore, the U. P. M. has distinctive advantages over any other feeder. For instance:

A larger range of paper stock can be fed.

The combing wheels travel with the sheet and thus do not burnish it.

It requires the least attention and is easiest to connect and disconnect.

Better register on account of the improved side gauge.

Simplicity of operation calls for least power to run; lowers cost of maintenance and increases life of machinery.

May our representative talk facts with you? No obligation except to drop us a line.

United Printing Machinery Company

116 East 13th St New York

100 Summer St. BOSTON 325 S. Market St. Chicago



Miller Platen Press Feeder

First—In Simplicity

"—In Accessibility

"—In Ease of Operation

First—In Capacity

"—In Convenience

"—In Compactness

A Real "Run-of-the-Hook" Feeder

Write for large portfolio of "Run-of-the-Hook" specimens-Every day work of this every day Feeder - The Miller

Visit our new Show Room and Service Department, Ground Floor, Rand-McNally Building, 550 South Clark Street, Chicago, and see Miller Saw-Trimmers and Miller Platen Press Feeders in practical operation



THE SCOTT

Offset Magazine Perfecting Printing-Press

should interest every large printing-office in the country. This press does away with electrotyping, with making ready, and in many cases makes it unnecessary to have even the half-tone plates. The press executes the finest class of magazine work or book work at a speed up to 10,000 per hour, printed on both sides and delivered either flat or folded, as ordered.

IN EVERY LARGE CITY

Scott Rotary Offset Presses are being used for the finest commercial and catalogue printing, and this Offset Perfecting Press is just another step in advance.

IF YOU ARE FROM MISSOURI

and must be shown, grant us the opportunity of conferring with you about this latest development in the printing world. It satisfies the exacting requirements of the trade.

JUST REMEMBER

that the press is running in New York City every day of the week, where it can be inspected by appointment only. When you are ready to start for that city, drop a line to our New York Office, One Madison Avenue, advising us where you are going to stop and we will arrange to show the press and explain same more fully to you.

WHEN MAY WE EXPECT YOU?

WALTER SCOTT & COMPANY

New York Office ONE MADISON AVENUE

DAVID J. SCOTT, General Manager

Chicago Office MONADNOCK BLOCK

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

Hamilton All-Steel Cut Cabinet No. 520



HAMILTON ALL-STEEL CUT CABINET No. 520

36 in. wide 23 in. deep 43 in, high Contains 24 steel drawers each 32-dax 16½ in. inside This Cabinet provides 88 sq. ft. of safe storage space for your valuable cuts in a floor space of less than 6 sq. ft. By using this cabinet for storing your cuts, you are putting them in a place free from the ravages of vermin and insects and protecting them from damage in case of any ordinary fire.

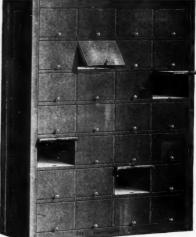
The installation of elaborate dies and fixtures enables us to offer this Cabinet at the exceptionally low price of \$50.00 complete, boxed ready for shipment. The Cabinet is of fine appearance, suitable for use in the office as well as in the shop.

Hamilton Steel Cut Storage Cabinet No. 462

This Cabinet is especially designed for printers who make a practice of storing the complete plates for one job in a single package or bundle. This makes it possible to keep each job together in one bin, or all of the plates for one customer can be kept in a bin for ready access.

Prices on this and other styles of Cut Storage Cabinets quoted on application.

You need some Hamilton Steel Equipment in practically every department of your business. Ask your dealer.



HAMILTON STEEL CUT STORAGE CABINET No. 462

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAGE, graduated by picas and nonpareils, mailed free to every inquiring printer

The Boston Wire Stitcher Line

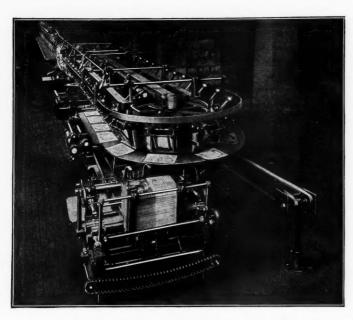
ALL SIZES AND STYLES FOR EVERY PURPOSE EACH THE BEST OBTAINABLE; EACH THE MOST ECONOMICAL; EACH THE FASTEST AND MOST PRODUCTIVE

| No. 1. | Two sheets to one-eighth inch, power | | List Price, \$160.00 |
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American Type Founders Company

Set in Cloister Oldstyle and Cloister Italic



The Juengst

Gatherer-Stitcher
Gatherer-StitcherCoverer
Gatherer-StitcherBinder

Product—

A gathered book,

A gathered, stitched or

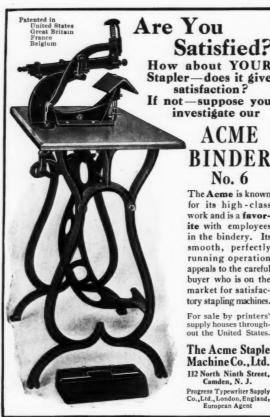
A gathered, stitched and covered book

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A gathered, wireless (or perfect), bound book.

All from the same machine. Producing at least 3,000 per hour. Descriptive booklets on request.

GEO. JUENGST & SONS, Croton Falls, New York



How about YOUR Stapler-does it give satisfaction? If not—suppose you investigate our

> **ACME** BINDER No. 6

The Acme is known for its high-class work and is a favorite with employees in the bindery. Its smooth, perfectly running operation appeals to the careful buyer who is on the market for satisfactory stapling machines.

For sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.

Progress Typewriter Supply Co.,Ltd., London, England, European Agent

PRINTERS

can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING

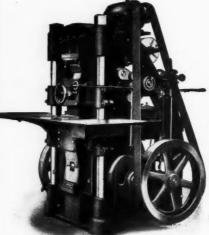
We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. Write for Samples.



Established in England 1811

WAVERLY PARK, N. J.

The Carver Automatic Die and Plate Presses



being constructed of the best grade of material and under the most careful mechanical supervision, are able to produce the largest quantity of the highest grade work in a given time.

They have the largest sheet feeding capacity. The cloth wipe for steel and copper plate work is used on CARVER PRESSES only.

C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets PHILADELPHIA, PA.

EXPORT AGENT, EXCEPT CANADA:

PARSONS TRADING CO., Sydney, Mexico City and New York SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

"The fact that you are going to ship us a second one is in our opinion as great a recommendation as we can give you at this time, for we would not purchase the second if we were not favorably impressed with the first."



The Doyle Vacuum Sheet Cleaner

(Protected by Patents and Applications.)

HE lint and dirt is removed from the stock before the sheet is printed. It saves the time that is lost in washing forms. It increases the production of the presses and improves the quality of the work.

For its practical efficiency and economy this appliance will recommend itself to printers and publishers who are obliged to keep their presses running constantly under all conditions at a high rate of speed, maintaining a high standard of work.

The Doyle Vacuum Sheet Cleaner is now in operation in many of the largest printing plants in the country. The fact that we are receiving many duplicate orders proves that this appliance is filling a long felt want in the printing field. It is a profit producing investment that you cannot afford to overlook.

BRITTON & DOYLE

Press Room Efficiency Appliances 202 CAXTON BUILDING CLEVELAND

For all makes of Cylinder Printing or Lithograph Presses



Write today for our Profit Producing

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Send Your Orders to Us

You take the order. We will do the rest.



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ENGRAVERS PRINTERS STEEL DIE EMBOSSERS 16TO 20 E. RANDOLPH ST., CHICAGO You Act as Our Agent.

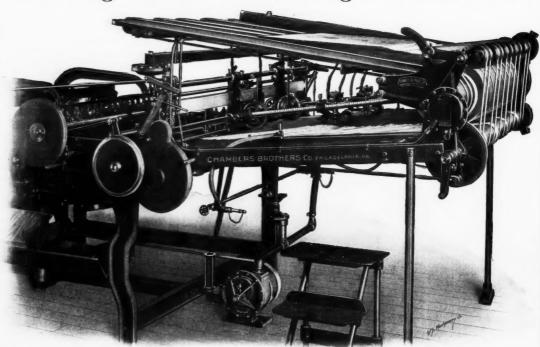
We ship to you

direct. Good profits for

the Printer

The Chambers Folders

The King Continuous Combing-Wheel Feeders



A remarkably simple, open and easily accessible paper-feeding machine. Great flexibility. Few adjustments. Designed expressly for folding-machine use; built in the same shop where the combined machines are coupled and tested as one unit.

One Grade Throughout—the Best Only

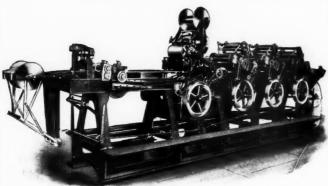
CHAMBERS BROTHERS COMPANY

PHILADELPHIA, 52nd and Media Streets CHICAGO, 549 West Washington Boulevard

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto

SMYTH-HORNE, Ltd., 19 Cursitor St., Chancery Lane, London, Eng.

Every LABEL and TICKET Printer should have a NEW ERA MULTI-PROCESS PRESS



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

FASTEST FLAT-BED PRESS ON THE MARKET

¶ The New Era is a roll-fed, high-speed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, cut, score, reinforce and eyelet tags, fold, etc., all in one passage through the press. Suitable for long or short runs. Just the machine for fine colorwork and specialties. Ask for literature and send us to-day samples of your multicolor or difficult operation work and let us show you how economically they can be produced on the New Era Multi-Process Press.

Built by The Regina Company

Manufacturers of High-Grade Specialties

217 Marbridge Building,

47 West Thirty-Fourth Street,

New York City





These Points Worth Investigating

We claim for the Rouse Paper Lift (and can prove it) that it is a labor-saving device, saves paper, saves time, and therefore increases output at reduced cost. It can be attached to the press quickly and by any one familiar with printing machinery, is fool-proof, accurate, dependable, and when once tried out will be found invaluable.

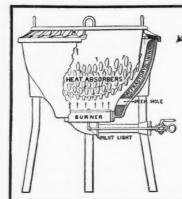
The leading printing establishments of Chicago, New York City, Denver, Milwaukee, and other cities are fast equipping their plants with our Paper Lifts.

We want to send you an interesting booklet called "Rouse-handling vs. Man-handling," containing many important reasons why you should install the ROUSE LIFT.

Send for a copy and get our plan for installing a Lift to be paid for out of its own earnings

H. B. ROUSE & CO.

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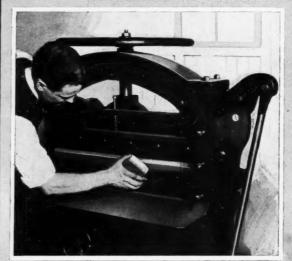
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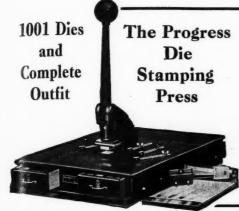
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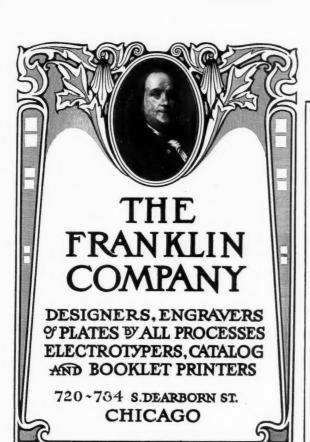
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THE LINOGRAPH

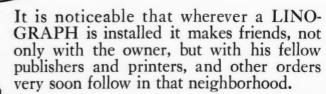
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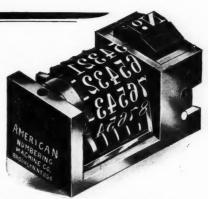
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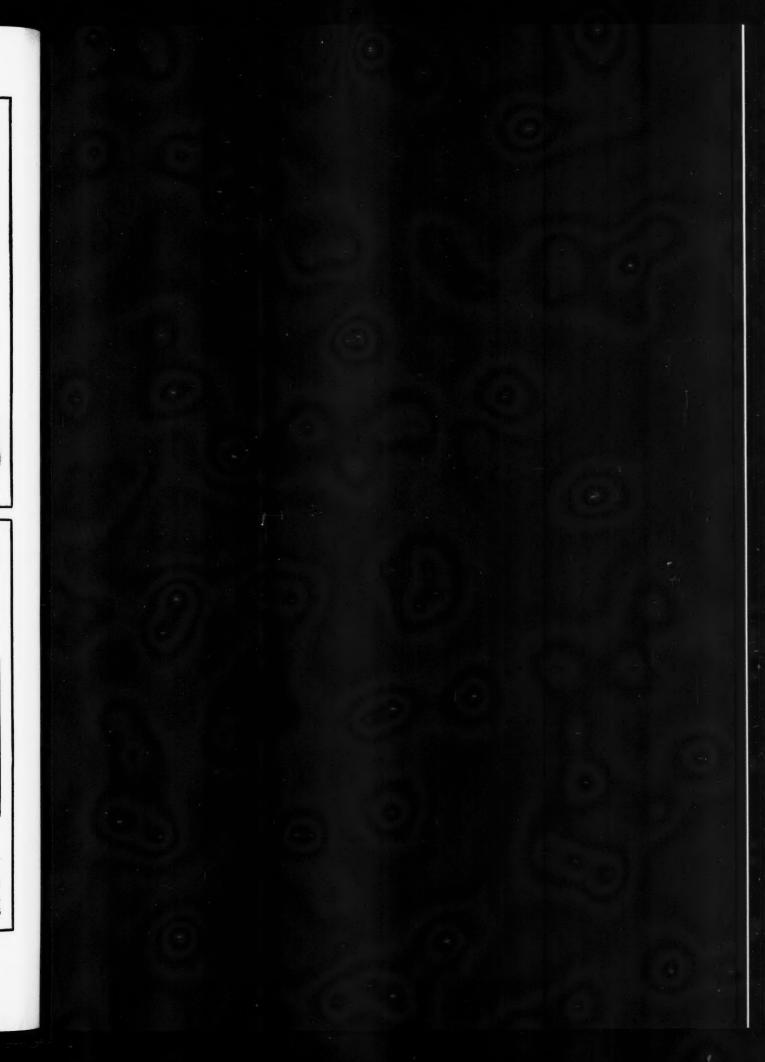
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Vol. 55

MAY, 1915

No. 2

Outgrowths of Letterpress

By GEORGE SHERMAN

No. 7-Stenciled and Applique Pennants

F you had been one of the thousands of fans who attended the game on the opening day of the Federal baseball park at Chicago, April 23, 1914, there is one thing that would have impressed you even more than the enthusiastic demonstrations of the multitude, and that is the immense wave of variegated colors that undulated from the grand-stand to the far end of the bleachers. It would have supplied you with a remote conception of the present magnitude of the pennant industry. In fact, it was this very display of seven thousand five hundred felt pennants, each 12 by 30 inches, with stenciled designs and lettering, in two and three colors, that caused me to investigate this newly specialized branch of the printing industry. I learned later that this was but an ordinary output for popular celebrations, and I found that a single order from a large advertiser, who used the felt pennant to popularize a household commodity, dwindled the Federal opening-day requirements to insignificance.

The origin of the pennant can be traced to the warring tribes that inhabited Europe at the very dawn of history; and down through the ages to modern times the pennant has always carried the maritime insignia at the masthead, or fluttered, awe-inspiring, the colors of the regiment as the cavalry charged across the plain. But the popularization of the pennant in the modern sense of the word is due to its continuous and consistent use by the student societies of our leading schools and universities. Up to a decade ago the public had granted a recognized proprietary right to the unlicensed use of the pennant which was unconsciously bestowed upon the college student. It was then that the felt pennant was used chiefly for the display of class and club emblems and for ceremonial and decorative purposes. In those days, before it had become a medium for commercial publicity, the pennant was an elaborate hand-made affair in which the designs and lettering consisted entirely of sewed appliquework in varicolored felts, and, on account of the expensive mode of manufacture, the price of a single pennant ranged from two to five dollars. Lately, however, the pennant has become an



Fig. 1.—Reproduction of painted felt pennant.

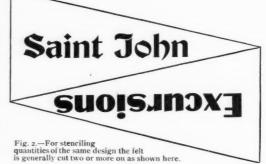
advertising device, and an additional demand has been created by the souvenir collector. Consequently, a much cheaper product is required, and again it was up to the printer to enter the field in an attempt to simulate the sewed design by means of a rapid process in some way related to letterpress.

Numerous attempts have been made to secure the solid, contrastive effect desirable by printing directly on the fabric with colored inks from type or line engravings. None of these experiments has been entirely successful on account of the peculiar, spongy surface and the absorptive properties of the heavy felt required. On this point it will be of interest to mention some facts surrounding the production of an order for two million pennants placed by the Hearst papers a few years ago. An order of this magnitude was unprecedented, and the successful bidders were compelled to subdivide the work among other houses to complete the contract within the time limit. One Chicago concern, involved in the production of a large share of this order, attempted several experiments to minimize costs and to facilitate production. One of these consisted of a letterpress process in which the designs were cut in high relief on wood poster blocks. The felt was first printed from the engraved block with a heavy glue size, and the color was applied with succeeding impressions

from the same block. Two and three impressions failed to produce the solid effect required, and the order was finally completed by means of the customary process of stenciling the solid grounds with a hand-brush and applying the shading and soft effects with an air-brush. In producing highly satisfactory results in the better class of pennants, which are intended to approach appliquework in contrastive effect, a heavy-bodied paint with a substantial foundation of white lead is required, and this must invariably be applied through the medium of a

cut-out stencil, either by hand with a brush or with a pneumatic spray painter.

An investigation of methods employed in a dozen plants devoted to the pennant industry has disclosed the fact that no two of these use exactly the same methods in securing the same results. The majority of houses still adhere to hand-stenciling almost exclusively, using a



separate stencil for each color required in the design. Fig. 1 is a reproduction of a painted felt pennant, original, 12 by 30 inches, in three colors—green, yellow and white on a dark background—produced by a process of hand-stenciling with a brush and final color-toning with an air-brush, also in conjunction with a cardboard stencil.

Stencils for this purpose are cut from a specially prepared, very tough and fibrous light-weight cardboard, according to the character of the design and the

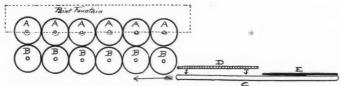
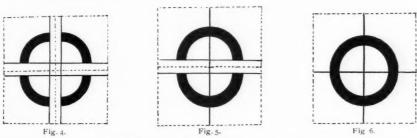


Fig. 3.—Sketch of pennant-stenciling machine.

number of impressions desired. The stencil board is first supplied with a waxy, flexible coating, consisting of forty per cent, by weight, of paraffin; about five per cent of a binding substance, preferably Japan wax; and five per cent of a shortening material, which may be either glycerin or some other suitable animal fat. The remaining fifty per cent is usually composed of ceresin, a cheap substitute for beeswax. These materials are placed in a suitable vessel and heated to the melting-point of approximately 135° Fahrenheit. The sheets are coated by



Illustrating the method of bridging characters for stenciling.

immersion in the hot liquid. Cardboard thus prepared is splendidly adapted to stenciling on Gordon presses, a process which will be described farther on.

The designs and lettering are either drawn or printed in transfer ink from zinc etchings on pattern sheets, and these are reproduced on the coated stencil boards by rubbing, after the method described in article 2 of this series (December, 1914), relating to embroidery patterns.

By the use of an electric cutting tool, with cord and socket attachment, an experienced operator can make the tour of an intricate stencil design in from fifteen to twenty minutes. When a number of stencils of the same design are required to complete a large order, it is customary to cut four or five waxed sheets at one operation. For stenciling large quantities of the same design the felt is generally cut to accommodate two or more pennants, as shown in Fig. 2, and the stencil board is cut in like manner, but several inches larger all around.

A few American houses which operate pneumatic spray painters almost to the exclusion of the hand-brush have adopted cut-out and etched metallic stencils as a substitute for the cardboard stencils in general use. It has been demonstrated that they hug the fabric more firmly and that there is less tendency to curl from usage in small, unsupported parts of the design. The durability of the metallic stencil is another feature in its favor. The etched stencil is usually made of four or five gage sheet zinc. An intaglio zinc etching of each color in the design is used for printing directly on the stencil plates. These printed plates are then dusted over with dragon's-blood, or any of the commercial powders used for the purpose, preparatory to immersing in the acid bath. The process is identical to that employed in making metallic overlays with the exception that the design is



Fig. 7.—Applique designs similar to this were originally produced by basting a piece of light-colored lelt over a background of much darker color.

transferred to the zinc sheets from incised plates. The acid bath also is a much stronger solution, for in the etching of a stencil it is obvious that the acid must be permitted to cut through the entire thickness of the zinc to the varnished protective backing. The etched zinc stencil lends itself, in a way, to the production of unique color-blendings, in that it is possible to produce areas of very fine perforations simulating Ben Day and screen effects. Almost any design, no matter how fine the lines or how complicated the drawing, may be produced successfully with the etched stencil so long as all portions of the design are well tied or bridged to prevent them from falling away.

Etched stencils are more commonly used in France than in America, and their manufacture is also a portion of the course of instruction in the class for stenciling in the Borough Polytechnic School, London. Mr. Frederick Scott-Mitchell, instructor in this department of the London school, has recently brought out a book on "Practical Stencil Work," in which there is a chapter devoted to this phase of stencil-making. I believe this book is now on file in our public libraries.

There are numerous ways of using the stencil in the manufacture of pennants. Some are content to merely clamp or thumb-tack the stencil to register over the felt, while others use various frames or rising and falling frisket arrangements, and in one or two cases automatic devices have been perfected to bring the stencil in contact with the fabric. Where the pneumatic spray painter is used there are also several ways of applying the paint. In many shops the nozzle is operated by a hand-worker who directs the spray to the various portions of the design as desired. In other plants the solids are applied by sprays from stationary nozzles while the felt block and stencil traverse under the sprays automatically.

Fig. 3 is a simplified sketch of an idea as embodied in a pennant-stenciling

machine as described to me by a New York pennant dealer a few months ago. This method is said to have been employed by an eastern house about a year ago, but the machine was abandoned because it failed to produce the results obtained by advanced methods now in vogue. However, the process was faster than spray-brush stenciling, and it may be that later improvements will make this method of manufacture available for high-grade work.

In the diagram, A shows the position of a set of six wooden fountain-rollers which came in contact with as many composition distributing-rollers (B). C is a reciprocating impression platen, and D is a rising and falling stencil or frisket frame. The felt squares (E) were fed by hand to gripper guides attached to the reciprocating platen, which carried the fabric forward under the rising and falling stencil frame. At this point the stencil frame lowered automatically to come in close contact with the felt. The platen continued forward, carrying the felt, with interposed stencil, under the set of distributing-rollers. The adjustment of the fountain was such as to permit of a generous flow of paint which was thoroughly imbedded into the soft surface of the felt by the pliable composition distributingrollers, brought to bear with considerable pressure. The reciprocating motion of the impression carriage permitted of two feeders, one at each end of the machine, thus producing a stenciled impression both during the forward and the backward movement. All characters like the letter O, and designs which created similar unconnected pieces in the stencilwork, were bridged with retaining bands. After the felt left the machine it was delivered to tables where the blank spaces created by these bands were painted in by hand-workers.

In the large pennant house small orders for plain lettering are frequently produced by hand with the use of a brush and stock letter-stencils.

Single words, like "Chicago," are assembled in frames from individual stock letter-stencils. These characters are kept in indexed cabinets. Figs. 4, 5 and 6 illustrate the method of bridging characters similar to the letter O when individual letter-stencils are used in applying a name by hand with a brush. The stencil board is cut out as shown by the black quarter circles in Fig. 4. It is then scored as indicated by the cross-ruling and dotted lines and folded over successively as shown in Figs. 5 and 6. A bridge is thus created which permits of stenciling the entire letter at one operation, eliminating final retouching. Simple as this may seem, the idea was of sufficient value to a German inventor to warrant an outlay for patents covering the invention in the United States and several foreign countries. The United States patent number is 950,670.

It may be of value to the commercial printer to know that special title-pieces and solid decorative designs can be stenciled on a Gordon press. The chief feature of economy is the elimination of drawings and zinc etchings. Waxed board stencils, all ready for use, of decorative pieces, borders, lettering, and a variety of designs are now carried in stock by all art stores and they may be had at a trifling cost. These have been devised chiefly for hand-stenciling but they are perfectly adaptable for use as friskets on any platen press. The method is to attach the design across the grippers with glued cheese-cloth bands. The printing is from a patent-leather tint-block which lends itself to the form of the stencil after a few impressions, producing edges as sharp and well defined as could be secured with a zinc etching.

While all pennants for advertising purposes are now produced by the stenciling process, there is, at the same time, a steady increase in the demand for the sewed applique design. It is still an important feature of the industry and the improvement in its manufacture is worth noting in this connection.

Applique designs similar to Fig. 7 were originally produced by basting a piece of light-colored felt over a background of much darker color. The pattern was then transferred to the felt as an outline to be followed in sewing, after which superfluous portions of the applique were cut out by a hand-worker with a pair of scissors. Letters and monograms are now cut in thicknesses of from fifteen to twenty at one operation. The design is transferred to the top lay of the felt only, and the letters or monograms are cut out of the entire stack with an Eastman cutting-machine, a device that has been in service for a long time in cutting cloth for the garment trade. The separate characters are then tipped on the darker colored felt ground and sewed in position on a machine with its needle operating at the end of a loose-jointed movable arm.

Increasing Newspaper Circulation

By BUFORD O. BROWN

NCREASING newspaper circulation is salesmanship of a high type. When every publisher comes to understand that salesmanship can place his newspaper practically anywhere, but that the permanence of these subscriptions depends more upon the quality of his paper than upon any other element, we will see an end of questionable schemes to promote circulation.

It is possible to build a gratifying circulation by means of an automobile contest, and frequently by giving away a thousand dollars' worth of premiums. Some publishers believe that these methods tend to weaken the confidence of your readers, and, what is more, the highest respect of advertisers for the article you have to sell—your newspaper.

C. C. Rosewater, publisher of the Omaha "Bee," says that the reading of a certain newspaper is largely a habit. "Six months may form this habit; a year probably will, and two years certainly will do so."

The "Bee" started a two years' campaign for circulation by authorizing its solicitors to place a copy of the paper in every home in Omaha. Where the solicitor was unable to get a subscription he was authorized to offer to prepay the charge for six months—a gift. At the expiration of this period Mr. Rosewater offered the "Bee" to any address, daily and Sunday, for 25 cents a month. At the end of two years fewer than 400 names were taken off the subscription list when Mr. Rosewater increased his subscription price to 40 cents a month. The campaign cost \$100,000. It is regarded as very successful.

Of course, the publishers kept the service ideal prominent. They printed all the news.

Mr. Rosewater's plan can be adapted to the field of any county paper. It must be taken in full. That is, individual solicitation or personal letters must

, P. 4 & P. 4 &

"follow up" any campaign for readers. You must look after delinquents immediately. Carefulness about details counts for much.

A publisher can better afford to pay a wide-awake solicitor \$15 to \$18 a week, and add a reasonable commission for specially good work, than to inaugurate a voting-contest, except in rare instances.

Many publishers have found it profitable to offer a commission on all new business, or on receipts above a certain amount. A graduated commission has proved satisfactory. For example, the solicitor is paid a stipulated salary, with \$10 bonus for each 100 subscribers; or maybe \$30 bonus if he secures 250 readers for one year; perhaps \$75 extra if he secures 500 subscribers within a specified time.

Commissions may lead to price-cutting, particularly if there is keen competition among solicitors. This is seldom the case on a county paper. Larger papers frequently keep up enthusiasm among solicitors by offering weekly or monthly prizes for the largest number of new subscriptions turned in, the largest number added for one year, or most cash collected.

Keep your solicitor on his territory, if possible. It is just as important to let a man "cultivate" his territory for a newspaper as it is in the case of a wholesale grocer. The solicitor ought to be a "special" reporter, particularly in rural districts, as well as a salesman. He ought to find out something about every farmer at whose home he calls. Whether or not he secures a subscription, he ought to learn the hobby of each individual in the community. He should know how unusual crops were grown; how farmers dispose of their produce most profitably; what is their favorite breed of hogs, cattle, horses, sheep, and what strain of chickens the housewife prefers. This may be made the best reading a county paper publishes. It is almost certain to land the individual's name on the subscription list if a marked copy of the paper containing his interview is sent to him and a letter or personal call follows it up.

The solicitor is able to "cash in" heavily on acquaintanceship and friendly interest.

Women are finding this field immensely attractive. They frequently make superior solicitors. Many publishers say their work is more successful than that of men.

The "Appeal," Paris, Missouri, has been able to build up a circulation of 3,000 copies by having a member of the staff visit every town and village with the tax collector. He is sure of seeing each property-owner, and is at much less expense than if he visited every one in his home. Some member of the staff also attends every public sale, picnic, political meeting or school reunion in the county. Paris has a population of about two thousand.

"We know the people in our field and publish a paper adapted to their wants," says one of the editors. "In this way we create an almost universal demand for our paper. Our theory is that a newspaper can be made a family necessity and this theory has been justified by results. We have never given a premium; never had a contest. A subscriber obtained by such means is frequently a transient; one obtained by newspaper merit stays."

One Texas publisher has prepared special articles dealing with a certain section of his territory. When the issue is off the press a copy is sent to every

family in that section, and a personal letter calls attention to the article and the paper. The following week a visit is made to the community and subscriptions solicited. This is an adaptation of modern principles of salesmanship.

Another publisher secures the names of all persons marrying in his county. He at once offers congratulations, and suggests that the home paper is one of the important things to include in their new home. The plan seldom fails.

A Kansas publisher goes over his paper for names of persons who do not subscribe. He also makes an intelligent effort to secure items of interest concerning non-subscribers. Such notices are marked and sent to the individual; a letter calls attention to the item and suggests other matters of interest in the paper. This man says that not more than two papers and letters have ever been necessary to get a man on his subscription list.

Sample copies may be used very successfully if personal letters go out with them. Of course, results depend on the "pull" of the letter and the content of the paper.

The "Transcript," Freeport, New Jersey, has built up a circulation of nearly five thousand copies by this method. Freeport has a few more than three thousand people. The "Transcript" is a weekly paper at \$1 a year—always "cash in advance."

One of the publishers says: "Our policy is to make the very best local paper possible and sell it for \$1 a year; but to get the money before sending the paper. If you commence with premiums, you must continue. If you get subscriptions in a voting-contest, you must have a new scheme next year to hold them. We cut out all the prizes and present every subscriber with a dollar and a half paper for a dollar. We always get the dollar first. Plate matter is sometimes used as 'filler'; our great feature is local news."

It is doubtful if the use of sample copies to build circulation is worth very much unless it is a part of a definite campaign and is accompanied by personal letters. Sample copies are too frequently sent out indiscriminately. The most apparent effect of this is to increase presswork, ink and paper costs.

There is no plan for increasing circulation which works automatically. All of them must be given individuality. Details must be attended to in a business-like manner. Healthy circulation grows very much like a human being.

A SUBSCRIPTION LIST

There is a difference between subscribers and readers. A subscriber is a man or woman who agrees to receive a paper, but he or she may be induced to agree to receive the paper for some other reason than interest in what the paper has to say. A reading list is an audience. A subscription list is a number of names. The paper discloses in itself if it has a list of readers or a list of subscribers only. Every paper has a purpose which is disclosed in what it has to say and how it says it, and the quality of the readers is determined by the reading matter in the paper, and in this way the paper confesses itself to the advertiser.

The Science of Make-Ready

By H. W. HACKER

No. 1-The Form

AKE-READY, as practiced at present, is an art. Properly, it is a science. When recognized and practiced as a science, makeready will cease to be the costly and inefficient thing it now is. The mystery of make-ready has persisted because of ignorance of the causes. This mystery vanishes before exact knowledge, and remedies, which heretofore were uncertain on account of varying factors that could not be identified and isolated, can be applied with definite results when there is an accurate diagnosis to begin on.

Make-ready is compensation for errors. If that definition is not self-evident, it is readily demonstrable. Had we perfect materials and perfect machines, there would be no occasion for make-ready. The science of make-ready is built on exact measurement of the amount of error.

The word "make-ready," as herein employed, is limited to those things that are done to influence the impression, and it does not include ink-distribution, register, press adjustments, etc. Because "make-ready" is indefinite and too comprehensive a term, we prefer "standardization," and will use that word as its significance becomes clear.

Inasmuch as there is no such thing as absolutely perfect materials it is necessary to fix limits and determine how close we must work. Tissue-paper is the smallest unit of correction used in overlaying. One tissue, more or less, represents the difference between good and bad printing of high-grade work. Since nothing thinner than tissue-paper is required, the thickness of tissue-paper becomes the standard unit of measurement.

Tissue-paper averages one one-thousandth (.oo1) of an inch in thickness. Thousandths, then, is the proper base, the right unit of measurement in the field of make-ready. By talking and thinking in terms of thousandths of an inch, everybody understands just exactly and specifically what everybody else means; and it helps toward clear thinking.

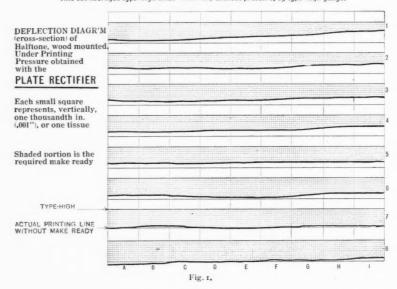
The first and most prolific source of inaccuracies is forms. Type and brass rule in good condition is correct. If not in good condition it should be scrapped. Plates, however, are never accurate. I have never seen a printing plate of uniform and correct height under pressure except those prepared with certain new and special apparatus. Yet printing plates must be uniformly type-high, or its equivalent, before they can be printed satisfactorily.

After leveling the plates approximately right on the bed of the press, the prevailing method of bringing them to the right pressure is by patching with tissues, which really does not correct the height of the plate, but which does adapt the press to whatever height the plate happens to be. This rectification is done under pressure—the pressure of the cylinder on the form. It has to be done in that or an equivalent way, because the final position assumed when printing is the point that must be worked to. The plates yield, and all correction

must be made to the point where the yield stops, and that place must be typehigh or some given and known height.

Now then, making ready — compensating for errors — is done laboriously and expensively on cylinder presses. The machine is idle meanwhile. It represents a large investment and must be continuously productive to be profitable. It is probably used for only two-thirds of its capacity, the other third being dedicated to correcting mistakes, namely, make-ready. (Any other percentage of efficiency illustrates the point just as well.) The use of three-thousand-dollar

This cut averaged type-high when measured, without pressure, by type-high gauge.



cylinder presses as proof presses or make-ready presses does not pay, and can be avoided.

If pressure equal to that of the printing cylinder can be applied to the plates away from the cylinder press, and the results accurately measured, make-ready can be accomplished in advance with enormous economy. Two ways suggest themselves: First—A hand-operated small cylinder press of such rigidity, uniformity and accuracy of impression that it is a definite standard to which all compensations can be made. Second—An instrument that will apply the right printing pressure to plates and record the results in thousandths of an inch. Such a hand press has recently been made, and the diagrams accompanying this article are a graphic record of a half-tone measured with a device like the second suggestion.

Fig. 1 is a cross-section view of eight rows of readings, under printing pressure, of a wood mounted half-tone, showing the assumed and the real printing line and the amount of required make-ready. The face of the plate is depressed to the real printing line by the apparatus and measured in that position.

Fig. 2 is a plan view of the same cut showing the deflection from type-height, under printing pressure, in thousandths of an inch, each unit area covering threequarters of an inch actual size.

The important thing to note is the large amount of yield under pressure. By the ordinary type-high gage the cut was right, and by an ordinary micrometer it varied only two thousandths (.002) of an inch. Actually the cut was low eleven thousandths (.o11) of an inch at one place, and there was also an intrinsic variation of seven thousandths (.007) of an inch (compare sections A8 with II), which

| This cut averag | ged type | -high wh | en measu | red, with | out press | sure, by t | ype-high | gauge. | |
|--|----------|----------|----------|-----------|-----------|------------|----------|--------|-----|
| DEFLECTION DIAGR'M (plan view) of Halftone, wood mounted, Under Printing Pressure obtained | -8 | -8 | -8 | -7 | -7 | -61 | -6 | -5 | -4 |
| with the PLATE RECTIFIER | -7 | -71 | -71 | -7 | -7 | -7 | -6 | -51 | -5 |
| Figures represent the number of thousandths of an inch. | -7 | -8 | -71 | -7 | -7 | -7 | -6 | -6 | -6 |
| tissue papers,required to bring plate to type-high under pressure | -7 | -8 | -8 | -71 | -7 | -7 | -61/2 | -6 | -6 |
| | -71 | -8 | -8 | -8 | -7 | -7 | -7 | -7 | -7 |
| | -8 | -8 | -81 | -9 | -9 | -9 | -8 | -7 | -7 |
| | -9 | -8 | -81 | -9 | -9 | -81 | -8 | -8 | -71 |
| | -11 | -11 | -10 | -10 | -91 | -9 | -9 | -9 | -8 |
| | A | В | C | D | E | F | G | Н | ı |

was not apparent by ordinary means. These diagrams show the truth about plates and explain away one of the mysteries of make-ready.

The answer is now obvious. Using the plot (Fig. 2) as a mark-out sheet, an overlay may be built up of tissues, French folios, and book paper, which may be inserted between the plate and its mount. Tissue is one one-thousandth (.oo1) of an inch thick, French folio is two thousandths (.002), and many papers are three thousandths (.003). Knowing these thicknesses, and seeing from the diagrom the amount required, the operator works rapidly and accurately. A plate so prepared is "standardized" and ready to print without additional makeready, so far as it alone is concerned.

This method of make-ready is precise, direct and certain. It is inherently better than the old way. It is accomplished in advance and does not curtail production. It represents about seventy-five per cent of the need of make-ready, and it is a scientific way to handle the proposition.

Compensating for a plate of unequal and improper height by overlaying on the cylinder is fundamentally the wrong way to do it. Overlaying changes the periphery of the cylinder, and, while a little adjustment over and above the pitch diameter is allowable, the instant the rather narrow limits are passed trouble begins — wear on plates, lifting plates, slurs, etc. The logical and proper thing to do is to correct an imperfect plate within itself. Make it type-high all over under pressure. The face of it then travels at the same speed as the circumference of the cylinder, yet it has enough impression to print properly.

Mechanical overlays will come into their own when plates have been standardized. Where mechanical overlays have failed it has been due to lack of standardized plates, and where they have succeeded it has been due to an approximation of proper height of plates, or to a soft packing. (Soft packing compensates for unequal plates, but it pays the heavy price of reduced quality.) Mechanical overlays exercise no influence on the height, and are incapable of correcting imperfect materials.

Make-ready is compensation for errors. I have shown the rational, economical and efficient way to standardize plates (compensate for their errors), but that is only one of three sources of inaccuracy. Next month the guilt of the cylinder press in this matter will be examined into and preventive measures suggested.

Office Clerk Problems—Adjusting Complaints

By CHARLES FRIED

T IS generally conceded that no business organization, however well founded, is so well systematized as to make complaints impossible. Disputes and controversies are so much a part of the curriculum of business, that some offices have established special departments for the purpose of adjusting them with the least possible friction. It is not the nature of the complaint upon which depends the attitude of the customer toward the house, so much as it is the manner in which it is met and adjusted.

In many print-shops complaints are referred to the foreman of the shop, who, in the stress of shop matters, may sometimes call upon the office clerk to help adjust the grievances of customers. In well-systematized shops, records of the work after leaving the shipping-room are generally handed over to the office clerk; and if he is in any way aggressive or intelligent, he usually studies the influences and circumstances under which the work was produced, such as delays, trouble with presses, etc., so as to be well versed in case of any controversy. When, therefore, the customer has any cause for complaint and is referred to him, he will at a moment's notice be able to meet the emergency intelligently and in a manner that will convince the customer of his perfect sincerity and fairness.

In what manner should the clerk prepare to meet these emergencies efficiently? It is evident that he is often required to act as sponsor for his firm, and naturally must be in a position to "fill the bill" satisfactorily. He should first of all have a fair knowledge of the technical branch of printing to have it govern his attitude toward the customer. This statement calls to mind the case of a clerk in a New

, programmer and the control of the

York print-shop, who, through lack of technical knowledge, effected a loss to his firm of a twelve-hundred-dollar order besides a large number of prospective orders for printing. One of the customers, being annoyed at continual delays in delivering goods promised, decided to investigate personally into the matter, and, upon reaching the printer's, inquired for the foreman. The latter was out at the time, as were also the other "personages" to whom this complaint would in the course of events be referred. The customer, however, insisted upon an immediate understanding and adjustment, but the clerk was in no position to act, owing to his ignorance of the influences under which the work was done. He tried to explain by excuses which indicated efforts of vindication, but this weakened the opinion of the customer, who vowed never to bring another order into that shop. This clerk could not only have saved the order referred to, but could have retained a satisfied customer (which many times is worth more than orders) by a little knowledge of the circumstances and conditions of the shop at the time the work was done.

To acquire a technical knowledge of the printing business, the office clerk is dependent upon the employer. Many employers so restrict the employees' time to the performance of their regular routine of work that very seldom, if ever, are they allowed relaxation from the daily drudgery for research into other matters which might prove helpful in times of emergency. The wise employer should allow his office clerk to loiter in the print-shop at times when curiosity leads him there, when his mind is ripe for grasping and learning things; and should not misconstrue it as wasting time. He should look upon it in the proper spirit and do all he can to encourage it.

A general business knowledge is indispensable to the office clerk and should, if possible, be within his reach. Many a business has gone "to the wall" for want of proper business principle at the proper time. Printers no longer pride themselves in the fact that theirs is the "art preservative of all arts" (although as an art it has lost none of its prestige), but as a business it is now considered on a plane with other businesses, and involves policies and principles which govern most other businesses. Many controversies and disputes have been injudiciously settled through lack of knowledge of the fundamentals of business. Such a knowledge enables the clerk to face the customer on a business basis, with broad-minded policies, and with stronger arguments than merely by resorting to the time-worn excuses, "We couldn't help it," or "We tried to do the best we could."

The office clerk should always try to settle disputes as satisfactorily as possible to all parties concerned. It may sometimes mean loss of prestige for the employer, but at the same time it will convince the customer of his fair-mindedness. Don't be afraid of your convictions. If the customer is unjustified, point out wherein he is so, and he will possibly appreciate your sincerity and frankness and have all the more confidence in your statements thereafter for doing so. Whatever you do, however, play the game on a square basis and in a manner satisfying and pleasing to the customer.

Candor is a conditioned asset to the man who does not know, for his frank avowal "I do not know, but I will find out for you" wins him a higher regard than if he assumed a knowledge he did not possess.

On the Value of Rules for Spelling

By F. HORACE TEALL

NGLISH orthography is not easily learned, because it has so many different ways of representing the same sound. We are not now intent upon the cause of apparently arbitrary and seemingly needless differences, but upon the value of rules as aids in learning how to spell. Notwithstanding the labors of scholars to secure simplification, which have been practically continuous now for centuries, English spelling has remained, in general, but little affected by any of the proposed systems of reform. It is this established body of usage, which must be preserved for the present at least, that must be learned by practical men, especially those who print what others write, and are expected to correct errors in spelling, whether in copy or not.

Every spelling in the language, no matter how arbitrary it may be when compared with some similar words, is dictated by some principle, and the various principles, if formulated, would constitute the best possible rules; for rules for practice must be so stated as to be easily applied by analogy. In this matter the principles are so numerous that the resultant rules would be far too many for complete mastery by any one, and therefore essentially valueless as stated rules. Such would be the case, at least, in attempting to provide a guide for the whole language — something that can not be done.

From the beginning time of effort toward regulation of spelling, almost, sets of rules appeared, with occasional variations and additions, the changes being always exploited as improvements, though not always proving to be such. Unfortunately, as in the case of many grammar text-books, the variations have often exemplified merely the effort toward new methods, as showing originality in treatment, thus adding to the number of so-called rules, until, in 1861, a "Manual of English Pronunciation and Spelling," by Richard Soule and William A. Wheeler, appeared, giving thirty-two rules for spelling, probably the largest number ever made in one work. Even Goold Brown had only fifteen, the last of which was: "Any word for the spelling of which we have no rule but usage is written wrong if not spelled according to the usage which is most common among the learned." Even the largest number of rules accompanied at least half of them with many exceptions, the exceptions consisting generally of a list of words of the nature of those indicated by the rule but not spelled according to it, and sometimes numbering as many, or nearly as many, as those that conform to the so-called rule.

The reason for Goold Brown's last ruling, which is quoted above, must have been his conviction that he had provided for everything amenable to practical classification, which in fact he had done, and overdone. The real residue which must be learned only by memorizing the best usage is much greater than the number of words that can be included under any classification except the unsatisfactory and needless gathering in mere lists.

The incentive for this writing was a request for information as to books on the subject of orthography, which was answered rather obscurely by me, for the specific purpose of asking others to name some books. One letter did name

 $\frac{1}{2} \sum_{i=1}^{n} \sum_{j=1}^{n} \sum_{j=1}^{n} \sum_{i=1}^{n} \sum_{j=1}^{n} \sum_{j=1}^$

Sherwin Cody's "Word-study," also an old book no longer commonly known, Swinton's "Word-book." Evidently, such books are little used, or almost no one is interested enough to say anything about them. In my opinion, all such books are rendered almost useless by the inclusion of the "rules," that are not real rules, but only lists of words, that have been added, mainly to give more than earlier works had given.

Sherwin Cody's book is at least as good as any, and much better than some others. He introduces the subject of spelling thus: "The mastery of English spelling is a serious undertaking. In the first place, we must actually memorize from one to three thousand words which are spelled in more or less irregular ways. The best that can be done with these words is to classify them as much as possible and suggest methods of association which will aid the memory. But, after all, the drudgery of memorizing must be gone through with."

Mr. Cody tells forcibly just what was in my mind when I thought of writing this article, and I will quote some from him. "We have spoken," he says, "of the mastery of irregular words, and . . . have referred to the aid which general principles give the memory. . . . Of course these laws and rules are little more than a string of analogies which we observe in our study of the language. The language was not and never will be built to fit these rules. The usage of the people is the only authority. Even clear logic goes down before usage."

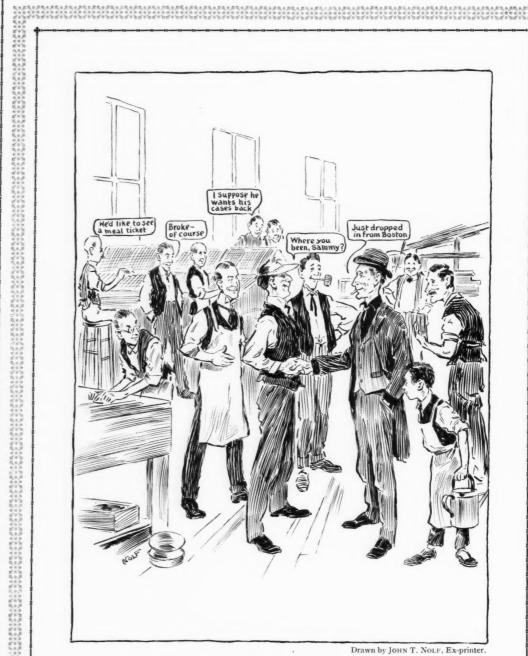
Mr. Cody introduces his rules, of which he gives twelve, as follows: "There are a few rules and applications of the principles of word-formation which may be found fully treated in the chapter on 'Orthography' at the beginning of the dictionary, but which we present here very briefly." The dictionary from which the twelve rules are selected is Webster's, and they might as well have been taken from any of various other sources, for the few that have real value are standard and stated identically in many grammars and spelling-books, and these should be thoroughly learned in the elementary schools.

Probably the one rule that is most thoroughly established is that which changes the last letter in making the plural of all words like body, city, but does not change anything in pluralizing donkey, money, etc., making bodies, cities, but donkeys, moneys, and the like. To this rule there is no exception, and that is a circumstance that gives it great value.

A rule especially desired by the writer of the letter mentioned above is one by which to distinguish between ei and ie, presumably as used for the sound of ee. Such a rule is not attempted by Mr. Cody or the dictionary to which he refers, probably because none can be made that covers all the words, unless a mere list of the words themselves were called a rule. Either, neither, deceit, deceive, perceive, receipt, receive, and seize are spelled one way, and brief, lief, niece, belief, believe, relief, relieve, and siege, the other way, and there may be some I have not thought of. They must be memorized without the aid of a rule.

We have the plural forms heroes, negroes, potatoes, and others like them, so many that some grammarians call their form the regular one; but we have also pianos, quartos, folios, solos, and others like them, and other grammarians call these regular. Each party calls the forms not chosen exceptions. In fact, neither form is more regular than the other; neither is properly exceptional, and some such words are almost equally sanctioned in either form.

// Time // Tim



"BACK TO THE OLD STAMPING GROUND"



THE importance of the press bulletins announcing the eleventh annual convention of the Associated Advertising Clubs of the World moves us to give them editorial space in this issue. Advertising is the motive power of business, and the amount of energy which the advertising units will collect in Chicago promises much in the stimulation of enthusiasm and confidence in our own business.

COLONEL LAMPTON, of happy memories, writing to the I. T. U. Commission from his domain at 109 West Fifty-fourth street, New York, on the subject of "capitalization," says, "I have no desire to be punctuated, but I would like very much indeed to be capitalized for \$100,000 net. What?" We didn't speak, Colonel.

Prosperity that comes from activity in the manufacture and sale of munitions of war, the implements of destruction, can never be a wholesome prosperity. But the prosperity that is indicated by increased purchases of printing materials is an evidence of constructive development. Indications that the country is prospering are shown in increases of sales of printing machinery over the corresponding period of last year, though in many localities printers out of work are numerous.

In the Foreign Trade Notes in our March issue a paragraph was inadvertently published stating that the French people have acquired a hatred for all things having a German name. M. Rene Billoux, editor of the union of the Master Printers of France, writes in protest that "We Frenchmen have never, even before the war, been in the habit of naming machines by the inventors' names. But even so, never will anybody in France cherish an idea of leaving out the honor due to Gutenberg or Senefelder. We have no reason whatever for retrospective hatred to those great geniuses, or other great geniuses of whatever nationality, who have contributed to the world's progress."

OF particular interest to printers is the recent contribution of the United States Bureau of Standards in Circular No. 53, dealing with "The Composition, Properties, and Testing of Printing Inks." As a government contribution to the art of printing, it would be a fair assumption that this work would represent the result of an independent scientific investigation, analysis, and practical, conditioned tests of printing-inks. But Circular No. 53 is not such a contribution. It is a compilation from various books and magazines and technical papers, containing much valuable information briefly expressed, but nothing new. Copies may be had by applying to the superintendent of documents, Government Printing Office, Washington, D. C., for 10 cents a copy.

What does the printing trade offer in the way of a career that so much attention is being given to it by the advocates of vocational training for youths? That there is enormous waste of men in the printing trades is obvious from the number of men who are fitted only for one special class of work, and even in such special class have little opportunity to bring themselves to the highest degree of proficiency. The time may come when a just reapproachment between employers and employees will develop a means for men in the printing trades to supplement and enlarge their knowledge of the business, and at the same time find a way to protect the workers in a larger degree against sickness and unemployment.

A LIVELY controversy is going on among printers regarding the therapeutic value of serums for tubercular disease. There are serums and serums. When doctors disagree, we may be well assured that lay opinion will not be unanimous. As a matter of fact, there are some men bearing the title of doctor who do not believe in the germ theory, and for whom the name of Lister has no significance, and to whom the name of Jenner is an abomination. When men of the mental power of Samuel L. Clemens, "Mark Twain," can see in experiments on animals nothing but wanton cruelty and unprofitable curiosity, we can not expect that inoculation by germ cultures will be regarded as desirable by men unacquainted with the processes of demonstration and experiment by which this method of checking the progress of disease has been uncovered and proved to be true and safe. That many serums for the cure of tuberculosis are of little or no value there are records to prove. That there have been disasters due to the use of valuable remedies in incapable hands there are records to prove. That there are jealousies and meannesses among the members of the medical profession there may be no records to prove, but much evidence to believe. It is time the typographical union took a level view of all the circumstances and appointed a commission to inquire into the merits of the cures that scientific experiments present to-day for the cure of tubercular disease.

Organizing the Printing Industry.

Sympathetic interest attaches to the report of the chairman of the Executive Committee of the New York Master Printers' Association, Mr. Charles Edgar, because he shows conditions and an attitude of mind on the part of printers that make the work of organization everywhere in every section of the country unnecessarily difficult. The United Typothetæ, master printers' organizations, Ben Franklin Clubs, like other organizations, are held together by men who have made sacrifices for the cause of reform. One of the most discouraging influences in organization work is the man who is neither hot nor cold and will neither propose or oppose, and finally drops out from sheer inanition.

Organization is only a means, at best. It is an engine that is capable of performing and accomplishing immensely. But the motive power, the steam, is in the membership. If membership is inert, and merely pavers of dues, there can be no progress. Chairman Edgar says, "We try to run the office as economically as possible, to improve conditions, educate our competitors, correct abuses, and help ourselves." A member who has not attended a meeting in eight months; had not asked the association for anything in that time, but had just paid dues, sends in his resignation and gives as a reason that "the organization does not come up to our ideal." Another member said he "did not believe in an organization that wasted its time in trying to introduce a cost system in a thoroughly demoralized trade."

In all great work there is plenty of discouragement. Fortunately, however, there are men who have vision and resolution, and the spirit of sacrifice. It is better for such men to have a small organization to which it is a *privilege* to belong, than a large organization that is neither hot nor cold and to which the members have to be coaxed or bribed. The New York Master Printers' Asso-

ciation would do well to have a weeding-out of that class of men who are incapable of organization, and a development of its own innate forces to make the organization so desirable that there will be a waiting-list, and the same idea refers to all employing printers' organizations.

Ten Thousand Business Men to Gather in Chicago.

It is expected that over ten thousand business men will attend the eleventh annual convention of the Associated Advertising Clubs of the World which will be held in Chicago, June 20 to 24.

To accommodate this crowd, the convention will be held in the Auditorium Theater, while the various departmental meetings, such as retail advertisers, general advertisers, newspapers, business papers, magazines, etc., will be held in the Auditorium Hotel and the Congress Hotel and Annex on the lake front.

The Program Committee is making every effort to get the best men in their respective lines to address these departmental meetings, so that those attending them may have an opportunity of becoming acquainted with methods and policies which have proved most successful. Steps have also been taken to encourage informative addresses, and it is expected that these departmental meetings will prove to be gigantic experience meetings of a kind never before attempted.

In addition to the business side of the convention, an unusual program has been prepared in the way of entertainment. A street pageant which will take two hours to pass a given point will be held Monday evening. On Tuesday and Wednesday evenings an advertising show will be staged at the Auditorium Theater. There will be lake excursions, auto trips for the ladies, and a dozen other worth-while features of that kind. It is expected that President Wilson or some other nationally prominent man will deliver the opening address, and all indications are that this convention will be the greatest so far held.

Departmental Co-operation.

How can the printer help the pressman? How can the pressman help the printer? These, and other similar questions, having as their object finding out how the various departments could assist each other in order to facilitate the handling of work, were presented for discussion before a recent meeting of foremen and superintendents. The discussions brought forth various suggestions, but, simmered down to their final analysis, all of the suggestions could be expressed in one word—coöperation. Coöperation between departments in a plant of any size or kind is absolutely essential

if the best results and the greatest efficiency are to be secured.

All departments are interdependent, and the expenditure of a little time in consultation with the heads of the various departments, for the purpose of finding out the most expeditious way to handle a large job, will result in a saving that will far more than make up for the time spent.

Efficiency, that much-used — and abused — word, means nothing other than performing a given task in the simplest manner, with as few operations or movements as possible. It behooves owners of printing-plants, whether large or small, to study and analyze the methods in vogue in their plants, and eliminate, to the greatest possible extent, waste motion and effort, and to get all departments working in harmony with each other.

The cost system has proved of untold value to the printer. So, also, has the study of estimating. But, be the printer — or any other manufacturer, for that matter — ever so well equipped in these two features, they will avail him nothing if he lacks the necessary efficiency throughout his plant. Organizations would do well to place greater emphasis on departmental efficiency and coöperation than has been done in the past.

Business Publications Plan Chicago Exhibit.

One feature of the coming convention of the Associated Advertising Clubs of the World which is arousing considerable interest is the educational exhibit of the trade and technical publications. At Toronto last year this exhibit attracted a great deal of attention. As the visiting advertising men studied the many charts and diagrams showing the possibilities of business publications as advertising mediums, they awoke to a new appreciation of their value. Those who will see the exhibit which is now being prepared for the Chicago convention will be equally impressed.

One point this exhibit will emphasize will be the tendency of modern business publications to select circulation of utmost value to the advertiser. A few years ago publishers were not particular as to the buying power of a subscriber, but to-day they recognize that circulation of a non-buying variety is a liability. Most business publications cost many times the subscription price to produce, hence the increasing tendency to spare no effort in securing all the buying units in the field. It is this far-sighted circulation policy which has done so much to put business publications in the first rank of advertising mediums.

In addition to the exhibit of business papers, there will be similar displays by the specialty manufacturers, magazines, newspapers, and so on down the line. But the lodestone of the convention will undoubtedly prove to be the departmental sessions which will be held in the Auditorium Hotel and the Congress Hotel and Annex. A very comprehensive program is planned and many prominent business men will speak, and it is expected that over ten thousand will attend the convention, which will open on June 20 and last until June 24.

What Organized Advertising Is Doing for Business.

When the Associated Advertising Clubs of the World adopted its famous "Truth" slogan and declaration of principles at Baltimore two years ago, few took them seriously. Business men frankly admitted that the whole future of advertising hinged on its believability, but laughed at the idea of an organization of advertising men ever bringing about such a Utopian condition. Yet in less than two years we have seen the perfection of the National Commission, through which a higher code of business ethics has been established in the varied departments of advertising work.

But in spite of all that has been accomplished, there are still business men who fail to appreciate the change which is going on about them. The readers of this publication, for instance, may not have noticed any great change in the nature of its advertising pages, yet a change has taken place just the same. Baltimore and Toronto have left their imprints. So shall the coming convention at Chicago.

"When I lay down the gavel in Chicago this June," said President Woodhead recently to the Advertising Association of Chicago, "I will leave for my successor the nucleus of a business organization. Through this organization it will be possible to cash in on that fine spirit of enthusiasm built up by my predecessors, and complete the task which we have set for ourselves." This business organization makes it possible for the Associated Advertising Clubs of the World to enforce the conditions it may impose, thus providing the machinery for raising business standards. Because of this newly created machinery, the advertising convention at Chicago this June should mark a new epoch in business progress. Every business man interested in the distribution of merchandise should plan to attend and do his share to better business ethics.

A DAUGHTER OF EVE.

He had been to a "stag" dinner, and his wife wanted to hear all about it when he got home. "Well," he said, "one rather odd thing occurred. Jim Blankton got up and left the table because some fellow told a story that he didn't approve of." "How noble of Mr. Blankton," exclaimed the wife; "and — what was the story, John?"



AN OFF SEASON.

"All the Horses Are Traveling in Europe."

Photograph by Eugene J. Hall, Oak Park, Illinois.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors.

Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

TAKING CARE OF THE APPRENTICE.

To the Editor: Boston, Mass., March 23, 1914.

For some time the question of how to take care of the apprentice has been a subject for discussion and propounded in several ways in the typographical circles of Boston, but as yet no satisfactory solution has been reached.

Let me point out a few facts to you which, in a measure, should bring the question to a climax where you come to realize what should be done.

Take, for example, a young man in a newspaper office. First he enters the composing-room as a boy. Now here is the great evil. The boy is not allowed to do anything which will enable him to grasp the fundamental parts of the printing trade. He must naturally be ambitious to learn or he would not do the work required at the extremely small salary which is paid him.

If you had a child whom you wanted to grow up into a brilliant or smart youngster, you would not permit him to run around the streets until he reaches the age of ten or eleven years and then start in to train him. No, you would take him in hand as soon as he could talk, teach him his alphabet, and advance him in his studies as fast as he could go, thoroughly grasping and learning one subject before entering upon another.

That is just the way the boy entering the printing business should be taught; but instead of helping him to learn, he is held in check, and the knowledge he does gain is acquired by stealing, and is rarely the things which will later prove of any benefit to him or his employer. We all know there are two ways to learn anything, irrespective of what it is, and the master of a trade is the one who was properly and conscientiously taught in the beginning. In the boy's haste to learn he steals, as I before stated, and in doing this he does everything in the quickest and easiest way, and which, in many cases, is the wrong way.

He may wish to learn the case, which is done with but little difficulty, but here again he is obliged to steal and rush or run the chance of being reported to the chairman, thus again learning it in the wrong way.

In due time he becomes an apprentice, and not realizing that although he is termed an apprentice (meaning one who is a beginner, to learn a trade or art), he must still endure the obstacles and drawbacks as he did when only "the boy," and has no more privilege of living up to his title. Feeling confident he can take his time and learn the keyboard in a thorough manner, he goes about it earnestly, only to again be rebuffed. Here again he brings his stealing of knowledge into play, and in his haste has any number of mishaps, such as squirts, hot slugs, etc., to hinder him.

After two years as an apprentice he is allowed to work

at the case. Now comes his first big job, and he usually fails. Why? Because he has already learned the wrong method, and instead of taking his time he becomes nervous, falls into the old and bad habit, which, to him, is the easiest and quickest, and consequently the job is an absolute failure. The same performance is gone through during the last six months when he is allowed to work on the machine. Practice makes perfect, so is it not rank injustice to the trade, as well as boy, not to allow him to reap the benefit of experience, which is the only thing which will make a successful printer out of him? If not, you eventually have a journeyman on your hands who is not capable and will, when confronted with a difficult job, do all he knows how to evade it. If compelled to take the job he is nervous, bungles it, and the result is the whole office hounds him and the job might better have been left undone.

Do you want this type of man on your hands? It is not probable. So why not be more lenient and give the boy in a newspaper office a chance? For in the future days he will be the printer, and to him some one will have to turn for advice.

FRED J. DONNELLY.

Boston Globe.

ETHICS OF REPORTING.

To the Editor: Trinidad, Colo., April 15, 1915.

If you were the manager of a railroad; if you and members of the executive board of that railroad were at dinner at a hotel; if a reporter, representing himself to be the son of the manager of the hotel, was your guest and things of a confidential nature were discussed at that dinner; if you, the next morning, saw those things given publicity in what was "incidentally the biggest newspaper scoop in the history of the town," would you, at some other time when you had real news to give out, give it to the reporter who had attended the dinner under false colors?

I do not believe, having been a reader of your journal for many years, you realize that that is exactly what Joe Elling, the hero of Captain Elliott's "How a Reporter Won His Spurs," did.

I am sorry to see that Captain Elliott is suggesting that method of news-gathering to the coming reporters who are to-day learning to look to your publication for guidance in affairs connected with the printing industry.

I do not feel, and such feeling has cost me many otherwise good jobs, that news gathered by eavesdropping is of material benefit to any newspaper.

Why is not honor as necessary to a reporter as to a man in any other profession?

I sincerely hope you will find some way to correct the false impression of successful news-gathering which Captain Elliott's story carries.

CAPTAIN ELLIOTT REPLIES.

To the Editor: CHICAGO, ILL., April 18, 1915.

Mr. Sherman's comment regarding the actions of Joe Elling in "How a Reporter Won His Spurs," published in the April number of THE INLAND PRINTER, does not take into consideration all the points the writer of that story intended to convey.

In the first place, as the story shows, a state of actual warfare existed. A people had thrown down a gage of battle and the railroad men had come to pick it up. The latter were in a city hostile to them and their views, with the avowed purpose of forcing down the throats of the people of that city a condition which they were practically unanimously opposed to. And to make the circumstances more deplorable, the railroad men intended to accomplish their

purposes by stealth and subterfuge.

Mr. Sherman must not lose sight of the very important fact that these men were in the "enemy's country," and they knew that every means within reason would be utilized to ascertain their purposes regarding a proposition which was of such transcendent importance to the community. They also knew that the hotel proprietor was violently opposed to their scheme, whatever it might prove to be, and the very fact that he was invited to attend their dinner was an absolute assurance that their plans were to have no part in the evening's discussion. But as the evening grew apace they ignored the presence of their youthful guest in the same manner they did the chandeliers hanging from the ceiling, regarding him of no importance whatever, and went over their plans in all their details.

Considering all the circumstances, it is my firm conviction and belief that Joe Elling was in no sense in the wrong, but was a soldier doing his full and patriotic duty to his

cause, his city and its people.

The hand of fate had placed in Joe Elling's way an opportunity to do his city a signal service, and for him to have pursued any other course than the one he did would have proved him derelict to every sense of honor and duty.

The story was not written, nor was it published, for the purpose of suggesting unfair methods of gaining news, but rather to show the vast responsibility that is at times thrust upon the shoulders of the average reporter; responsibilities that he must not—in fact, can not—shirk, and which he must see through to the end regardless of the consequences or what others may think of his actions.

There is no class of men, professional or otherwise, who have a higher sense of honor than reporters, whether you take them singly or collectively. As a rule, they are walking encyclopedias of current information, and in hundreds of instances have had men prominent in state and national affairs pour into their ears statements of such import that were they published would stir the country from center to circumference. But these men, in doing this, are only relieving the great mental pressure under which they are laboring, knowing full well the simple request, "This is not for publication," will seal the reporters' lips; the business man, politician and statesman knowing their remarks will never go any further.

In conclusion, I trust the foregoing will sharply outline the fact that Joe Elling was confronted with a great crisis, and that he took advantage of every circumstance which would reveal to him the information which he was so ardently seeking.

JAMES T. ELLIOTT.

Ambition is the spur that makes man struggle with destiny. It is heaven's own incentive to make purpose great and achievement greater.— Donald G. Mitchell.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A NEW map of London has been prepared by the municipality, at a cost of £20,000 (\$100,000), which indicates every house in London. It will not be placed on sale until after the war.

THE London Society of Compositors recently lost through death a member who had reached his ninety-sixth year. Mr. R. Hutchinson, the member in question, was for forty-five years a trade-unionist, having joined the society in 1869.

The Reuter news agency on February 20 celebrated its half century of existence. It was started by Julius Reuter, who originally came to London from Kassel, Germany, and during its five decades has become an important news-gathering institution.

A MANCHESTER printing concern, Jesse Broad & Co., Ltd., reached its centenary this year. It was started in 1815 by Mr. Jesse Broad, and in 1890 was made a limited liability company. Several employees have been over forty years in the service of this house.

THERE is a large difference between the English import and export of paper, strawboard and articles of paper. The imports for the first eleven months of 1914 totaled 10,925,928 hundredweight, and the exports 1,679,694 hundredweight — the latter being about fifteen per cent of the former.

THE house of John Haddon & Co., Salisbury square, London, E. C., proprietors of the Caxton Type Foundry (which introduced the "Standard" type-lining system into Great Britain), recently celebrated the completion of its one hundred years of business. Mr. Walter Haddon, the present principal of the concern, at the same time celebrated his twenty-fifth year of proprietorship.

ENGLAND'S oldest typefoundry, the famous Caslon house, is surely very patriotic, as is shown by a list of nearly seventy names of men connected with it who have joined the forces. The list is headed by no fewer than six Caslons (really Smiths, who in the present generation took the name of Caslon), three of whom joined the Honorable Artillery Company; a fourth is second lieutenant in the Royal Field Artillery, the fifth is a midshipman on the ship Monarch, and the sixth a royal naval cadet. It is perhaps interesting to note that the association of the Caslon house with the Honorable Artillery Company is of very old standing, as the historical building of the foundry in Chiswell street, London - lately abandoned for newly built and larger premises on the opposite side of the street — was the freehold property of the ancient corps, whose trustees were the ground landlords of the Caslon typefoundry, from the early years of the eighteenth century down into the second decade of the twentieth century.

GERMANY.

A COMPANY in Düren has put upon the market socks made of paper.

THE Hartungsche Zeitung, of Königsberg, enters its two hundred and seventy-fifth year this year.

ARTHUR PICK, the German agent for the Miehle Press Company, of Chicago, died January 25 at Berlin-Steglitz, aged fifty-two.

THE Greater-Berlin bread-card (used to control the distribution of bread) measures 1.19 x 13.11 centimeters

and weighs 2.38 grammes. Three million cards are required weekly, which weigh 7,140 kilograms (about 15,700 pounds).

UP to the end of January the German printers' union lost 939 members on the fields of battle. During the same time 29 master printers and 10 foremen were also lost.

THE Berlin printing-trade school is to be changed into a high school for the printing and book trades. There will be two divisions — one for mechanic-technical, the other for trade-art instruction.

PAUL GERHARD WOLLERMANN, youngest son of Otto Wollermann (the editor of the *Buchdrucker-Woche*, Germany's leading printing-trade news weekly), at the age of seventeen has been honored for bravery by being advanced

reur de l'Est — have appeared with occasional issues. A large number of the printing-offices being located in the center of the city, were exposed to destruction by the enemy's missiles, especially those offices near the cathedral. As a fact, printing is almost completely arrested in Reims.

L'Ecole Estienne, the Parisian graphic-arts trade school, was reorganized and opened again this season, despite the war, through the volunteer assistance of teachers who had not been drafted to join the army. The City Council has arranged to enable the school to accept such pupils as were recommended by master printers, and besides giving them instruction, keep them from the dangers incident to idleness. They are not only taught at the expense of the city, but receive dinners free of charge.





Illustrations Used on Calendar of George Pulman & Sons, Ltd., The Cranford Press, London and Wealdstone, England.

to corporalship. He has an older brother, who is in the field against Russia.

It is reported that Germany's yearly export of cylinder, book, lithographic and intaglio presses amounts to about 10,000,000 marks (\$2,380,000); of other printing machinery, 12,000,000 marks (\$2,856,000); black inks, 3,500,000 marks (\$833,000); colored inks, 1,250,000 marks (\$297,500); dry colors, 1,000,000 marks (\$238,000). The total export of books, charts and music in 1912 amounted to 66,000,000 marks (\$15,708,000).

PRINTING-OFFICES and all other establishments having on hand, lead, copper, tin, antimony, type and stereotype metals, not in constant use or in manufactured shape, are obliged to report to the military government the quantities on hand above certain fixed limits, which are liable to be requisitioned in case of war needs. Though the requirement to report is very stringent, there is no intent to hamper any industry by depriving it of necessary material, and the quantity limits are quite liberal.

FRANCE.

ALL the newspapers of Reims, by common agreement, ceased regular publication on September 3, 1914, and but two of them — Le Courrier de la Champagne and L'Eclai-

A PARISIAN correspondent, writing about the effect of the war upon the press of the metropolis, says that a number of the journals have disappeared altogether, while others have been almost ruined. Among those ceasing publication are the noted anticlerical Lanterne, the freethought L'Evénement and Le Rappel, the Bonapartist L'Autorité and the boulevardier Gil Blas. The last-named will resume publication after the war, most of its personnel having gone to the front. The circulation of Le Matin sank from 800,000 to 300,000 in the early days of the war, but has now recovered somewhat; it is much liked for its sketches from the battle line, which read better than the usual communiqués. Le Journal sank from 1,400,000 to 500,000 circulation, but has about regained its loss. On the other hand, Le Petit Parisien and Le Petit Journal, with respective circulations of 1,600,000 and 1,100,000, have held their own, especially in the provinces, and are perhaps more influential than before, while the really leading morning journal, Echo de Paris, has seen its circulation increase from 100,000 to 600,000, due to the strong national expression of its articles, the sketches by Paul Bourget and the leaders by Maurice Barrès. The Figaro and the Gaulois are still extensively read; these now concern themselves especially with charity and the care of wounded soldiers. The royalist organ, L'Action française, has made forward strides during the war. Aside from these morning journals, there are some papers which are read because of curiosity. In first line is Clemenceau's L'Homme Enchainé (The Chained Man), in which this old bickerer makes daily sport over the government and particularly over the censorship; next are La Guerre Social and L'Humanité, both Socialistic publications. The Paris Journal, which prints lists of prisoners and of wounded soldiers, and Information, which copies much from English journals, have had their circulations increased. But, further reports this correspondent, if you really want knowledge regarding the war you must buy the Paris editions of the New York Herald and London Daily Mail, which have a large clientèle, while the London Times enjoys also a large sale.

RUSSIA.

UNTIL recently none of the thirty-five paper-factories of Russia had attempted to make papers suitable for photographic purposes, these papers being furnished by Germany. Now, however, two Moscow factories have made successful attempts to manufacture the desired article. War makes possible what protective tariffs fail to accomplish.

THE district government of Kiev has prohibited the use of the German, Hungarian and Turkish languages in its domain. They may be neither spoken, sung nor printed, and no signs, notices, advertisements or checks in these languages may be used. The penalty for the contravention of this order is three months' imprisonment or a fine of 3,000 rubles.

THE mayor of Petrograd, in January, ordered the various police captains of the city to list all printing-offices and similar institutions, as well as bookshops, in their districts, and report these to him. Included were to be the exact given and surnames of the proprietors, managers and salesmen. The appearance of revolutionary publications is taken as the reason for the order.

AUSTRALIA.

IT is reported that in the Arbitration Court at Perth, Western Australia, in evidence in the Typographical Society's citation for a printers' award, it was shown that the only paper working on piece rates was the West Australian. A West Australian linotype operator said he had averaged £6 10s. (\$31.62) per week on the Sydney Daily Telegraph, and he considered the Sydney rates better than the West Australian. Another compositor said he had set 16,500 ems in two hours. His earnings on the West Australian were about £7 (\$34.05) per week, but he was better satisfied with his present job on the Daily News on time pay — £5 10s. (\$26.75) per week. Morning-paper compositors had to beat the machines every night and were expected not to be sick. Other compositors stated that their weekly earnings were from £6 11s. (\$31.86) to £7 2s. 6d. (\$34.66).

AUSTRIA.

THE Austrian graphic-arts establishments, like in Germany, have had to report to the military staff the amounts of metals in their possession, but not in active use.

THE Austrian printers' mutual benefit society reports that 370,000 kronen (\$75,850) were expended for out-of-work relief among its members during the first six months of the war.

THE royal graphic-arts establishment of C. Angerer & Göschl, at Vienna, in February received by aeroplane post from Przemysl a drawing of the picture of the fort com-

mander, Von Kusmanek, with an order to make an engraving therefrom, for the purpose of printing post-cards for charitable purposes. The engraving was sent to Przemysl also by flyer-mail.

HOLLAND.

British typefounders' hopes to lure Dutch printers' type orders away from German foundries hang upon very slender threads. It is pointed out that Holland has the Didot system of type-bodies and a height-to-paper which is higher than the English or French; this applies to brass rule as well as type. Galleys are made to quite different measures, as also are metal, iron and steel furniture and bases. Besides, the Continental people are so used to getting even "free delivery at domicile" prices, that they will not listen to paying for freight, insurance, storage and wharfage charges. Regarding the type-bodies, one noted British typefounding house, Miller & Richard, of Edinburgh, says: "As presently situated, casting on the 'old body' and the American point body system so fully occupies us we do not see our way to add them."

HUNGARY.

Last year 23 composing machines were installed in Budapest—15 linotypes, 1 monoline, 5 monotypes and 2 typographs. There are now in use in this city 121 linotypes, 18 monolines, 44 monotypes and 33 typographs. The total number of composing machines in the province is 97.

INDIA.

A BULKY catalogue, recently issued by the Gujarati Typefoundry, at Bombay, makes the claim that this foundry was the first to cast copper-alloy type on the point line and to point sets in India.



"We Point with Pride."
An eminent American statesman, by a German artist.

STRICT OBSERVANCE.

The good citizen entered a restaurant. "What you got?" he asked the waiter. "Well, sir, would you like some sauerkraut, or pate de foies gras?" "Nothing doing," said the good citizen, with emphasis; "you bring me some ham and eggs. I'm neutral!"



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

A Lamp Socket Connection for a Press Motor.

(1697) A Tennessee publisher writes: "Please advise us if it is practical to run a one-fourth horse-power variable-speed motor from a lamp socket (60-cycle, 110 volts). This motor operates to drive a platen press."

Answer.— While it is possible to operate a motor from such a connection, it is not considered safe to do so. In Chicago the Underwriters' regulations, as well as city ordinances, prohibit this form of connection for motors larger than one-sixth horse-power.

Feeding Bond-Paper.

(1695) A. M. Langan, of Munising, Michigan, suggests the following method of feeding bond-paper on a platen press: "When bond-paper is curled, making it hard to feed, I have found the sheets will be more easily handled by gluing a strip of pressboard about three inches long and one-half inch wide just below the guides. Gluing the surface about one-half inch wide, the long way of the board, and curling the upper edge of the pressboard a trifle, will permit the sheet to slide under to the guides. It will facilitate the feeding of curled stock, and one may operate the press at the usual speed."

Erasure of Error in Printing.

(1701) A Brooklyn printer writes: "Please describe a method of removing a word from a printed circular without doing harm to the stock. This will save us the trouble and expense of reprinting the whole job."

Answer.— Much will depend upon the stock and the size and location of the word in question. Secure a Beegee eraser, or one of similar make, from your stationer. Lay the sheet to be erased on a piece of glass; hold the eraser vertically and give a few well-directed rubs and the printing is removed. This eraser does not mar the paper beyond the printed lines if handled properly. The erased surface can be printed upon without any trouble.

Tympan May Be Baggy.

(1699) Submits several railroad blanks printed on quarter-sheet folio bond-paper. The form consists principally of white spaces with down and cross rules. In the center of the sheet is a 2 by 4½ inch white space with two words in nonpareil gothic. The paper appears to be torn where the wording ends. The tearing is not due to excessive impression, but may possibly be due to air imprisoned beneath the sheet. The pressman writes: "Enclosed you will find two samples. The center words 'should be' seem to tear the sheet and have caused me much trouble. I have tried everything I can think of, and other people's suggestions as well. I am assistant pressman in a four-press shop, but no one seems to be able to correct the difficulty.

I used four sheets of book-paper and four cardboards for tympan. The stock has been fed in foot and head down, also head and foot in. The original was run without trouble. Also, please tell me what you think of print-paper for tympan, and about using the impression screws on heavy forms."

Answer.— We believe that the use of a less resilient tympan will correct the trouble — a tympan of print-paper with spot-up sheet, and a heavy manila drawsheet with a smooth and unwrinkled sheet of thin pressboard just beneath the top sheet. On heavy forms it would be better to change the screws than to pack up the tympan with cardboard.

Tints Printed from Slugs.

(1693) A printer sends a sheet of heavy white antique cover-stock, of coarse texture, with a solid border, twelve points wide, printed in a light buff ink. The letter accompanying the sheet reads: "What can be done when using linotype rule, solid face, pica wide, printing tints, to obviate the black rubbing off in the tint? We have not been able to use this rule for tint-printing on this account. We have the same trouble when using a tint-block made from electrotype metal, and have recently been put to the same trouble in using an engraver's block which, we supposed, was made from zinc."

Answer .- The softness of the metal and the relatively heavy pressure required in printing on this grade of stock in undoubtedly the cause of the tint being debased in color. This is also true of the tint-block made of electrotypers' metal, as it is really softer than the linotype slug. The zinc plate, however, should not be affected by ordinary inks. The best printing surface for tints will be brass rule or wood. A nickeled-surface electrotype can be used without causing the deterioration of any delicate tints. It has been suggested that, where a form is made up of linotype slugs, if they are rolled up with gloss varnish and allowed to dry thoroughly the varnished surface will prevent the tint from being alloyed by the metal. If the tint is made from a magnesia base it may last longer than if made from a heavier pigment, as the abrasion from magnesia will be less than from baryta or lead.

To Revive Hard Composition Rollers.

(1696) A Kentucky publisher writes: "We will be glad if you will tell us how to restore press rollers. We have a set of winter rollers that have hardly a scratch or mark to show use, and are not old, but they will not render satisfactory service. They appear to be hard, and there are blank spaces on our paper. These blanks are at the same space, one on each page. Have made full investigation and can find no fault, except in the rollers. The tympan is O. K. and impression is good. The rollers appear

hard, though we have a well-heated room, and even with lamps under the ink-table the results are the same. It seems that we have seen in your or some other journal a way to give new life to old rollers, though ours are not old. If we remember, the plan was to wash the rollers clean, then apply a mixture of molasses and glycerin, in some proportion, which would restore the rollers fully. Anyway, please give us the information sought, and we shall be most thankful."

Answer.— In some instances this is a hopeless task, as the gelatin has lost its moisture, and having little or no glycerin in it, it refuses to take up any water when it is washed. The following has been recommended: Wash the roller so that it is free from oil. Sponge it off with tepid water. Allow it to stand a while, then wash with acetic acid or strong vinegar. Then cover the surface liberally with glycerin and allow it to stand over night. Before using, wipe clean. Another method is to dissolve honey and gum arabic in water and wash the roller in the solution. Allow the liquid to remain on the surface over night. The foregoing may not help, owing to the hardness of the composition.

Only One Tympan-Reel on Press.

(1689) A pressman describes a condition he is working against on an old press: "I have another difficulty which I will put up to you. The machine I have charge of here is a magazine machine, built apparently for a pretty good grade of work, but, for some reason I can not fathom, the packing cylinders are equipped with only one tympan reel, and I have been at a loss to find a way to fasten a packing satisfactorily. I have it packed as follows: One pressboard, one light manila, one heavy manila, five make-ready sheets, and two manilas on top. I have tried pulling down the second manila above the pressboard with the reel, and fastening the top manila by pulling it across the slot in the cylinders and fastening back of the clamps that hold the packing, but while this holds the sheet I register my make-ready on, I find the balance of the packing loose, while if the top sheet is pulled down to bring the entire packing tight, I find it impossible to keep a cut overlay in register, as it will slip every time the packing is opened for make-ready or a drawsheet."

Answer.—In regard to the fastening of the hard packing, we believe that you can overcome the trouble by fastening the permanent packing down by gluing a piece of cloth to the cylinder at the front and under the clamps and, when it is securely attached, fastening the back end to the cylinder by gluing to the surface just back of where the printing-line ends—that is, if there is room; if not, then to the edge just in front of the reel. This will leave the clamping and reeling free for the tympan that is changed so frequently. We would also suggest that you always paste all hangers or make-ready sheets and top sheets, as it will prevent slipping out from the clamps. Have any of our readers any other solution for the trouble this pressman is having?

Mottled Tint on Scotch Glazed Paper.

(1694) "I have a candy-box top to be printed on Scotch glazed paper, using one-inch solid border with purple ink, on a cylinder press. I have sent samples of stock to the inkmaker for ink and he said he would mix an ink purposely for glazed stock. I tried the ink and it plucked the stock, so I reduced the ink with a compound the inkmaker gave me. After letting these sheets stand from Saturday morning until Monday, I can rub the ink off with my finger; and, worst of all, it is mottled, which is caused by too

much reducer. I was very careful about putting in reducer, using a teaspoonful to a pound of ink, and kept this up until it stopped plucking. I am sure that with less reducer it would pluck. What do you advise?"

Answer.- It would be impossible for us to state who was at fault, the pressman or the ink-mixer. Doubtless if these two individuals were employed in contiguous shops, or together in one shop, such troubles would be infrequent. As a rule, the ink-mixer will be able to furnish a blend of ink to conform approximately to a set condition. The pressman from this point is supposed to be able to vary the condition to secure the end desired. The variable factors that affect the working of inks that the pressman can control are: Speed of machine, temperature of pressroom, condition of rollers, and pressure. The viscidity of the ink, of course, is a controllable factor that the pressman may deal with, but here is where he encroaches on the ink-mixer, for it is essentially his work to employ a suitable vehicle to give cohesion or body to the ink. To modify the ink body without the addition of pigment usually results in a weakening of the covering capacity of the ink, a condition referred to by the pressman. If the ink originally had too stiff a vehicle and a reducer is added, the body of the ink is weakened as well as coloring power. This latter trouble is what the pressman is complaining about and wants to avoid. The ink-mixer, with the aid of some one of his specialties, will be able to correct this trouble, but it is possible he will not be able to do it at the first attempt. He will probably mix a sample and give it a trial, and after several such trials may have compounded a mixture that will work without plucking the stock or mottling.

Too Much Ink.

(1700) Submits an eight-page section of a college annual printed on excellent enameled stock. Each page contains two oval-finished half-tone portraits, some with light and others with solid backgrounds. A number of the plates show a picking of the enamel. The publisher writes: "I am trying to work a job of half-tones on a -- cylinder press, four pages, 9 by 12 inches, at a time, mostly fullpage cuts, but some smaller cuts, two to the page, in alternate interior corners of the border, which is twelve-point Century No. 5. I have no trouble in getting the best results on the full-page cuts, but when I try to print the smaller ones, the enamel picks off the paper, especially around the sides. The cuts are all new, the paper is Warren's Superfine enamel, and the ink is supposed to be the best. I thought at first it was because the ink got a little dry before starting to print, but we washed up the press and put on fresh ink. Please advise us."

Answer.— The principal fault with the work is that the pressman is trying to print the plates with an oversupply of ink, and without adequate pressure. In other words, there is little or no make-ready on the plates. If the pressman is unable to make cut overlays for the plates, he may still work the forms and secure fair results. He should see that all plates are brought up to an even height by underlays. A print tympan of not more than six sheets may be used, to which the spot-up sheets may be attached. Two heavy manila drawsheets should cover the print and spot sheets; this covering, with a carefully constructed spot sheet, will permit the use of relatively more pressure without punching of the type. The setting of the rollers should be looked to so that full efficiency in inking is obtained. The color supply should be set to a nicety. The stock should be slip-sheeted to avoid risk of offsetting. The press should not be run over 750 impressions an hour, and, if possible, the sheets should be dropped into racks

to avoid unnecessary handling. The most urgent need in this instance is a mechanical-overlay system to aid the pressman in giving his make-ready a finish. He has all the essentials for turning out a first-class piece of work, and only lacks the skill of preparing suitable overlays for the half-tone plates.

Wear of Electro on Rotary Press.

(1698) Submits two advertising sections of a magazine printed on a rotary press. The vignette edges appear stronger than normal. The hand-cut overlay used in the make-ready accompanied these specimen pages. This overlay consists of two layers of book stock, approximately .004 of an inch thick, giving a relief of .008 of an inch on middle tones. A slur appears in the half-tone and reading-matter, which probably is the basis for the complaint by the pressman. In relation to the above, "A Constant Reader" writes: "Under separate cover I am mailing you two sheets of a form which I printed, one just after make-ready and one after I had run 25,000 impressions. The plate seemed to show wear after 10,000 impressions. enclosed overlay was under the drawsheet and three sheets like make-ready sheet, there being one spot sheet besides overlay and underlay. Was impression too heavy, overlay too heavy, or plate too soft? This was printed on a automatic rotary which has just been overhauled. The bearers have perfect contact, journal boxes are all new, and machine is in first-class condition. I claim that the copper is not heavy enough and that the plate metal is too soft. It is my first experience with this kind of trouble with electrotypes. The electrotyper claims my overlay is too heavy. Please tell me in the next issue of The Inland PRINTER which of us is correct."

Answer.- From what we can see in the printed sheet and the construction of the overlay, we have concluded that the press bearers are not in as close contact as the pressman supposes. We believe that the wear is not due to the apparent softness of the metal, otherwise it would occur on the page edges that are parallel with the grippers rather than in the center of a half-tone plate, as the print reveals. The wearing of the plate at the point where the slurring appears shows that there is a slipping of either the plate or impression cylinders. Just why the slurring occurs at that point is not clear to us, but the cause will undoubtedly be ascertained by a critical examination by the pressman. The thickness of the paper used in making the overlays is not excessive, but these pieces should be chamfered on their edges so that the marks of the patches will not be visible in the printed sheet. The pressman could have obtained better results had he used a threesheet overlay of thinner stock and cut out the solid in one sheet, the middle tones and solids in the next, and finally the high lights from the last one. By combining these on the foundation sheet, and by tearing or trimming the vignette edges of the foundation sheet, he would have obtained a softer print; the vignette edge being too strong in the specimens. On a long run there would be wear on the edge exposed in the white margin, as the page edge extends beyond the normal margin. The pressman should test the height of the cylinder packing and see that it is not above normal, also the contact between the bearers of the impression and plate cylinders when make-ready is completed. This latter test may be made by placing a narrow strip of very thin paper between the bearers, one on each side, and by turning the press so that the heaviest part of the plate is taking impression. Drawing on the strips will determine the closeness of contact. Will further add that neither the electrotyper nor the pressman has made out a

case, for we believe the fault lies in the lack of close contact between the bearers of impression and plate cylinders.

Stamping-Ink for Varnished Label.

(1690) A subscriber, who is not a printer, encloses a varnished label for a cigar-box, and writes: "We are in need of an ink to be used with rubber stamp for paper like enclosed. Our printers suggested to us that if it was in existence, you would have it. We do not need much of it, only a small quantity. If you know of anything which will dry on this paper, and it would not be asking too much of you, we would like to have you send us a small quantity; or, if it is no secret, let us have the formula."

Answer .- The ordinary anilin inks that are made for rubber-stamp pads are unsuited for this purpose, so we would advise you to use a printers' ink. Secure from your printer an ounce of half-tone black, or a medium job ink, also a hand roller if you can. If not, have your printer order one for you. Having the roller and ink, and a thick piece of plate glass - or a marble slab - you may then begin by laying a film of ink on the glass. By placing a small amount on the roller, and by moving the roller back and forth on the glass, the ink will be distributed and you will have an even film of ink from which you can work with your rubber stamp. Now take your rubber stamp and press it several times on the film of ink. This will cause a deposit of ink to adhere to the stamp. Having the label on a hard, smooth surface, press the stamp to the label, giving the pressure necessary to affix the film of ink on the label. Lay the stamped labels to one side with as little handling as possible; they should lie undisturbed over night to dry, if possible. If you find that the ink does not dry over night, it will indicate that possibly you have used too much ink or that you will need to add a drier to the ink. The roller should be washed with benzin or turpentine as soon as you are through using it. A later letter from this correspondent states that the suggestions given meet every requirement.



One of a Series of Six Illustrations Used on Calendar of George Pulman & Sons, Ltd., The Cranford Press, London and Wealdstone, England.

Written for THE INLAND PRINTER.

FROM PAPER-MILL TO PRESSROOM.

NO. V.— THE CONSTITUENTS OF PAPER — Continued.

BY WILLIAM BOND WHEELWRIGHT.



HEMICAL WOOD-PULPS.— Chemical wood-pulps are obtained by a variety of processes, all of which have as their object the isolation of the pure cellulose fiber (which is insoluble in strong acids and alkalies) by the dissolution of non-cellulose components. The same principles are applied to the treatment of esparto straw

or other plants. The character of the pulp depends not only upon the nature of the wood, but also upon the solvents used and the duration and severity of the cooking.

ticular wood. Slow cooking at low temperatures yields the best results.

Soda Pulp.— Soda pulp takes its name from the caustic soda which is used as a solvent. Rotary digesters are employed in its manufacture. The principal wood used for making soda pulp is poplar, though chestnut and aspen are also used. Soda pulp is soft in texture and of no great strength, but in combination with harder stocks it lends mellowness to the sheet. It is almost one-third cheaper than bleached sulphite pulp, quotations for February, 1915, being \$2.20 to \$2.35 per hundredweight, whereas bleached sulphite is quoted at \$2.80 to \$2.95 per hundredweight. One reason for the difference in price is that the soda is recovered from the spent liquor, whereas in the sulphite process the liquors go to waste.

SULPHATE PULP.— The solvent used in making sulphate



VIEW SHOWING FRONT OF THE WET MACHINES WHERE THE PULP IS CUT OFF IN SHEETS, BURGESS PLANT.

To the right are the hydraulic presses for removing moisture from the pulp. The pulp is shipped about seventy per cent moist.

The preparatory steps to any process by which chemical wood-pulp is made are identical with the preparation of trees for ground wood, only after the logs are "barked" they are reduced to chips by a mechanical "chipper." The ordinary practice in America is to sort out any knotty or imperfect logs as they pass on a conveyor from the "barker." The knots are bored out, and if the log is too faulty it is entirely discarded. As it is desirable to have a uniform size of chips, the chips are passed through a screen for this purpose.

The chips are stored in bins convenient to the digesters. The digesters are of two types, rotary and stationary. The rotary type is horizontal and the stationary is vertical.

After the digester has been loaded with chips, the chemicals are introduced and the "cook" is carried on by means of high steam pressure. The strength of the chemicals, pressure of steam, and duration of cooking, are the principal factors in determining the result from any par-

pulp is a mixture of caustic soda, sulphide of soda and sulphate of soda. Spruce wood is used and the pulp produced is exceedingly strong. Unbleached sulphate pulp is used, notably, in the making of Kraft wrapping-paper. The soda is recovered from the spent liquors.

SULPHITE PULP.— Sulphite pulp is produced by the use of bisulphite of lime; this, being acid, necessitates a special brick lining in the digesters, which are of the horizontal type. Spruce wood is the best raw material and yields a strong, fairly long fiber, capable of being bleached to a good white color.

MITSCHERLICH PULP.— A special method for making sulphite pulp was invented by Professor Mitscherlich. It varies from the ordinary process in that the cook is continued over four times as long under lower steam pressure, and yields a fiber of greater strength.

The steps subsequent to cooking chemical pulps of all kinds are similar. After emptying the digesters, the soft,

discolored mass of fibers is washed and bleached. The yield of cellulose fiber is close to fifty per cent of the air-dry weight of the wood. The shives and undigested particles are removed by screening, and the pulp is either run out like ground wood on wet machines, or made up into rolls, or sheets, on a paper-machine. The soda pulp is shipped in rolls and the sulphite in sheets, as this is the most favorable form in which to handle them at the paper-mill. If the pulp is to be used on the premises, it is run wet into drainers and dug out as required.

ESPARTO AND STRAW.— Esparto pulp is made by the soda process from a grass obtained in the circum-Mediterranean countries, and is used most extensively in England, and somewhat on the Continent, but freights have been prohibitive for American manufacturers.

Straw pulp is similarly made, and while occasionally used on medium grades of writing-papers, its principal use

and mixed, soft and hard "shavings," and are especially available, as they may be used after sorting without undergoing further treatment. The printed waste must be boiled in a solution of soda ash. This makes the ink soluble. After about six hours' boiling, the stock is transferred to washers and treated like rags. The ink and dirt having first been removed, bleaching solution is introduced, and finally the stock is let down into drainers. In some mills the draining is omitted, an antichlor is added to neutralize the bleach, and the stock is pumped over to a beating engine to be mixed with the other ingredients preparatory to manufacture. This process is less thorough, and there is more danger of getting residues of bleach into the paper, as it is rather a nice matter to exactly neutralize the bleach in the washer.

Printers, or others, who accumulate large quantities of waste papers, will find that it pays to keep the various



THE BEATER-ROOM, CRANE & CO.

The beater at the far end of the room is equipped with a washing drum. This drum is lowered into the tub during the process of washing.

in this country is for strawboard and cheap wrappings. It is expensive to reduce to a clean, bleached pulp on account of its knots, and the large quantities of silicious matter it contains.

Waste Papers.—The next largest source of paper-making fibers to wood is the waste paper, such as old books, magazines, newspapers, binders' waste, paper shavings and miscellaneous waste. This stock is collected by regular packers, sorted, and sold by grade to the mills.

The poorest grade consists of a mixture of miscellaneous papers of all colors and description. It is only used in the production of boxboards, sheathing paper, and other coarse varieties, and without undergoing any preliminary treatment it is shoveled right into the beaters.

A higher grade consists only of mixed papers, printed or unprinted. Next is a grade containing no ground wood or colored papers, and above this are graded old ledger and writing papers.

Paper trimmings are divided into four classes, white

grades in separate receptacles, as a better price may be obtained for it in this way. Furthermore, by means of a baling press, the papers may be set aside in compact bales, which occupy less room and are not so great a fire risk as loose accumulations. The fact that 21.4 per cent of the paper-making fibers, according to United States Census Report, 1909, are derived from waste papers, indicates their importance as raw material, as well as a practical form of conservation of our forests.

The Non-Fibrous Constituents of Paper.

The non-fibrous constituents of paper are the mineral fillers, the ingredients for sizing, and the coloring pigments and dyes. Mineral fillers should not be regarded as adulterants. They are used, not as a means for adding weight, but for the sake of certain effects which are requisite in many papers. No filler is used on good writings or ledgers, as the printing requirements do not call for a closely filled surface or a mellow texture.

In book papers a varying percentage of clay is used, as it improves the printing quality by filling up the interstices between the fibers and increases opacity. Papers for half-tone printing require more filling, in order to have smooth, level surfaces.

There are several kinds of filler in common use. The best is China clay, of which the cleanest and finest grades are obtained principally in England. No equally good deposit has yet been successfully developed in this country. Clay is a product of the natural disintegration of feldspar. It is soft, powdery, and non-crystalline.

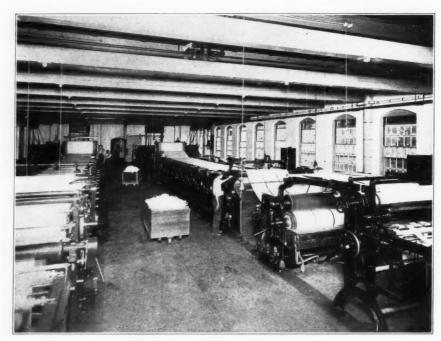
Agalite and talc, which are silicates of magnesia, are also used. They are cheaper and less desirable, both on account of color and their crystalline nature, which is more or less damaging to cutter knives and printing-plates. These fillers are used widely in the cheaper book papers, and can often be detected by holding a sheet against the

Casein, which is sometimes used as sizing, is more important in its functions as an adhesive for the making of coated paper.

Rosin size, the most widely used size, is produced from rosin by cooking with soda ash, which produces a white, milky, saponaceous liquid. This is poured into the beater after all other ingredients have entered, and is precipitated by the addition of alum as a resinate of alumina.

IMPURITIES IN PAPER.—Impurities, either chemical or physical, are sometimes found in paper, owing to lax methods or inferior materials.

Free acid occasionally occurs, and in some cases would be very deleterious. In papers that are to be bronzed, for example, this acid would tarnish the bronze. Needle papers, and paper for wrapping steelware, must be acid-free, otherwise they will cause rusting. The presence of free acid may only be determined by an analyst.



FOURDRINIER MACHINES, CRANE & CO.

A good view of the surface-sizing vat is obtained in the machine on the right hand. The paper is being slit just before its introduction into the vat.

light, as the little, translucent crystalline particles then appear like pinholes.

Sulphate of lime, commercially known under such names as gypsum, pearl hardening, satinite, etc., is a white, crystalline substance. This is used to some extent in papermaking, but principally as a coating.

Barium sulphate, prepared chemically, and known as blanc fixe, is used largely for coating papers because of its brilliancy and purity of color.

SIZING MATERIALS.—Starch was one of the earliest materials used for sizing paper, and is used considerably in addition to other materials, as it adds a hard, tinny character desired by the trade on certain grades. Silicate of soda is also used to impart similar characteristics.

Gelatin, or animal size, is obtained by boiling down suitable animal tissues. As a sizing agent, it is applied after the paper is made by passing the web of paper through a vat containing the hot liquid size.

Sulphur, which may give rise to the formation of sulphuretted hydrogen, exists sometimes as an impurity in paper. It causes a brownish halo to appear around printed letters, because of its action on printing-ink. It would also cause oxidization of jewelry, mounted upon cardboard so tainted.

Free chlorin, or chlorin compounds, the result of inadequate draining of the stock, may cause final disintegration in the paper. It is the duty of manufacturers to guard against this and the other deficiencies noted.

Mineral impurities in paper are not uncommon. Minute particles of iron worn off the machinery, or getting into the stock in the shape of wire stitching, can often be discovered by chemical tests. In photographic papers this must positively be excluded, but in most papers, if the particles do not show as specks, and are not large enough to make trouble for the printer, they are not a serious menace.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Books About Spelling.

J. C. W., Brooklyn, New York, sends this: "In reply to J. L.'s request in the March Inland Printer for a book on orthography, I would suggest Sherwin Cody's 'Wordstudy,' which is volume 1 of his series, entitled 'The Art of Writing and Speaking the English Language,' Funk & Wagnalls Company, New York, price 75 cents. I also think 'Swinton's Word Book' (Ivison, Blakeman, Taylor & Company) provides an excellent drill, and is a very interesting book. The copy I have is an old one, and it is possible that the book may be out of print, though it could no doubt be procured at a second-hand book store. This latter book is more than a 'speller.' It classifies words according to their grammatical distinctions, treats of prefixes, suffixes and roots, besides grouping the words we derive from the dead languages."

W. K. N., Corry, Pennsylvania, also helps thus: "Referring to your letter from J. L., in the March issue, I beg to advise that a school-teacher once gave me a good rule for the use of ei and ie. When preceded by l use ie and when preceded by c use ei. 'Now,' she said, 'this is not an infallible rule, but you'll do well to keep li, ce, running through your head.' I hope this will help to put you right."

Answer.—I thank these two correspondents, the only ones who wrote anything in reply to the request. I have tried to treat the subject satisfactorily in a separate article which appears elsewhere in this issue.

Two Needless Compounds.

N. P. G., Manila, Philippine Islands, writes: "I write to ask about the use of the hyphen in the words 'he-goat' and 'she-goat.' I have looked over two books, and in one of them (Cruden's Concordance) the words referred to are printed with the hyphen, that is, in compound words, and in the other (The Holy Bible) they are printed in two words. My opinion is that they should be compound words. I wish to know now which is right, or whether there is a rule concerning it."

Answer.— The hyphen is often used in these words, but is not needed in them. Probably its use arises from the fact that "he" and "she" are primarily pronouns; but here they are adjectives, and mean "male" and "female." There is no occasion for compounding.

A Superfluous Question.

F. H., St. Louis, Missouri, asks this rather superfluous question: "After reading your correspondent's question in the February Inland Printer, under 'Faulty Syntax in Common Use,' and your answer thereof, I am inclined to ask you this: How would you quote Hume's and Goldsmith's quotations? 'This is the epoch of one of the most singular discoveries that has been made among men.' (Hume.) 'I resemble one of those animals that has been

forced from its forest to gratify human curiosity.' (Goldsmith.) You mention these two as a common error. Where is the error?"

Answer.— These were quoted from Bain's Grammar, just as given there, and the error was plainly stated as being the use of a singular verb with a plural subject. Correction could be made in various ways, one way being "discoveries that have been" and "animals that have been forced from their forest." But they should not be corrected by the printer's proofreader in any way. If a writer uses such bad grammar, the proofreader should grin and bear it.

A Bad Mistake in Two Ways.

J. G., Ligonier, Indiana, needs a warning not to do what he here tells about: "In a bank advertisement which I set up occurred the following sentence: 'We have recently installed a system by which all our checking accounts are posted by machine, thus eliminating errors to as large a degree as possible.' Instead of using the word 'large' I substituted the word 'small.' Of course the reason I had for changing the word is quite obvious. The question is one as to which of the two words is the correct one to use in order to show the minimum of the degree to which errors are eliminated. Which is the correct word to use in this case? Is ex-ray allowable, or only X-ray?"

Answer.— Our correspondent made three bad breaks in connection with this, the first of which consisted in his presuming to make any such change in the reading, especially in an advertisement by bankers. It was not within his duty or his right to make such a change, no matter how strongly he thought the word used was wrong, in anybody's work; but he might have known, with a moment's thought, that bankers must be men who would know enough to use the word that means just what they wish to say, or at any rate would insist upon it all the more strongly if it was open to doubt. The utmost stretch of liberty pertaining to the printer in such a case consists in asking if the copy does not happen to be erroneous. On being told, as he would have been, that the copy was right, he should make no further suggestion. Another bad break was made in failing to perceive instantly that this was a kind of expression not properly subject to question by him. He has made it obvious why he thought it should be "small," though it would not have been obvious without his statement of false reasoning that follows, and which is his third bad break. One who wishes to be a language critic should cultivate better reasoning power than he exercised in this instance. It is manifest that the bankers meant to say that their system of accounting was such that errors were as few as possible. They could not mean anything else, and in fact they used words that mean just that. When you eliminate anything you remove it entirely, and " to as large

a degree as possible" is certainly as much as possible; surely it is not hard to understand that removing more leaves less. Positively and plainly, here was no thought of a minimum degree of eliminating errors; the minimum is the residuum after maximum elimination has been accomplished. The correct word to use is "large." And even if it were not the correct word for the expression intended, it would be positively incorrect for any one to change it without explicit authorization by the customer.

I can find no authority for "ex-ray," and do not think it should be used.

Possessive Forms.

C. F. W., Wayne, Nebraska, writes: "Please tell me if it is ever proper to add an apostrophe and s in forming the possessive of such words (proper names) as Jones and Bates, thus Jones's, Bates's."

Answer.—Yes, it is not only proper; it is, as I see it, the only correct way, as judged by reason. Many people write Jones', Bates', etc., but according to my reasoning they are wrong, though of course they think otherwise. I have searched many books, and can not find one that decides positively in favor of omitting the letter. F. Howard Collins, in "Author and Printer," says: "For nouns in the singular number that end in s, the possessive must be formed by adding the 's, as Burns's poems, St. James's Street." He is too positive in saying "must be," for usage is divided. He would have been nearer the truth if he had said "should be."

Either Usage Correct.

R. V. H., Klamath Falls, Oregon, writes: "Will you please settle a moot question for a suffering newspaper man and constant reader of THE INLAND PRINTER? A writes, 'Work will be begun.' B changes it to read, 'Work will begin.' A contends that he was right and B concedes the claim, but contends that his construction has been in constant usage so long and regularly that it has become recognized as the proper phrase, and, if not technically correct, is a much better usage of the phrase than the awkward 'be begun' used by A in writing a news item. B contends that 'Work will begin' is all right although he recognizes the fact that 'Work will be begun' is a better grammatical construction, and probably the only correct way of saying it, but will not give up his idea that 'work will begin' has become a good usage of the word through its constant appearance in public print."

Answer.— I can not settle this by making a definite choice, because either way is as good as the other. I should accept either as editor, and should not lose any sleep if caught in the act of using both alternately. "Will begin" is probably the older of the two.

FIFTIETH ANNIVERSARY OF THE NEW YORK TYPOTHETAE.

Ninety members and guests of the New York Typothetæ, which was organized in 1865, were present at its golden anniversary meeting and dinner, held Tuesday, April 13, at Lüchow's, 110 East Fourteenth street, New York city.

If Horace Greeley could have paid them a visit he would surely have been pleased, for there as a framed exhibit was the matrix of a page of the *Tribune*, the first American newspaper printed from a curved plate, on August 31, 1861. It was preserved by Thomas Rooker, mechanical superintendent of the *Tribune*, and presented by him to David Bruce.

Among the many other exhibits, most of which were lent by the Typographical Library and Museum in Jersey City, was a photograph of the editorial staff of the *Tribune* in the early fifties, including portraits of Greeley, Bayard Taylor, Thomas McElrath (practical printers), Cleveland, Snow, Dana and Ripley. There were 113 exhibits in all.

The retiring president, James W. Bothwell, presided and introduced the speakers. They were Edmund G. Gress, associate editor of *The American Printer*; Henry L. Bullen, librarian of the Typographical Library and Museum, and Robert Gair. Willis McDonald, the oldest member of the organization, was the guest of honor.

The officers elected for 1915 are: President, Frederick Alfred; vice-president, R. W. Smith; second vice-president, Gustav Zeese; secretary, R. H. Middleditch, and treasurer, James R. Thompson. Executive Committee: James W. Bothwell, George B. Carter, William Green, John A. Hill, G. Frederick Kalkoff, E. M. Lent, John Clyde Oswald, William E. Rudge, Frederick Triggs and Edmund Walcott.

UNIVERSITY OF WISCONSIN STUDENTS RUN DAILY PAPER.

THE INLAND PRINTER is in receipt of the Exposition Echo, a daily newspaper (or bulletin), printed in the agricultural journalism booth at the University of Wisconsin Exposition, March 25-27, 1915. The purpose of the paper was twofold, namely, to give the essential news of the day to the thousands of visitors present; and second, to attract attention to the farm-press bureau at the college of agriculture in its relation to the rural newspapers of the State. The committee of students in charge of the exhibit of the department of agricultural journalism made arrangements with the publishers of the Madison Democrat, state printers, who gave the exposition the use of a press and equipment for three days, and paid the expenses of an operator to feed the press. The daily pleased every one, and even received favorable comment from Dr. W. G. Bleyer, head of the course in newspaper and magazine writing.

ANNUAL MEETING OF OLD-TIME PRINTERS' ASSOCIATION OF CHICAGO.

The annual meeting of the Old-Time Printers' Association of Chicago was held in the clubrooms of the organization at the La Salle Hotel on Sunday afternoon, April 11.

The session was called to order by President Thomas E. Sullivan, and after the reading of the minutes of the previous meeting by Secretary William Mill, the following were elected to membership: Harry W. Brown, of the *Tribune*, and John W. Cochran, of John W. Cochran & Co.

An invitation from Chicago Typographical Union, No. 16, to attend its memorial services on May 23 was accepted, and on motion of W. C. Hollister a committee will be appointed to cooperate with the union in the services. It was also announced that The Henry O. Shepard Memorial Association will be asked to participate.

A vote of thanks was tendered Miss Jane Addams and Rev. Francis C. Kelley for their coöperation in making the annual dinner a success.

The election of officers for the following year resulted as follows: Daniel J. Boyle, president; John McGovern, vice-president, and William Mill, secretary-treasurer.

Samuel K. Parker, Nels Johnson and Peter Balkan were elected trustees.

Following the election, addresses were made by Martin H. Madden, B. Frank Howard, Samuel K. Parker, Edward M. Keating, W. C. Hollister, Samuel Rastall, C. S. Brown, and Capt. James T. Elliott, of The Inland Printer.

Letterheads Etwelopes

Illustrating appropriateness to the line of business represented both in the selection of type-face and arrangement from the standpoint of display

JAMES D. MURPHY ATTORNEY AND COUNSELLOR-AT-LAW ROOM 12, HERATY BUILDING

HOBART, OKLA.

JAMES D. MURPHY
ATTORNEY AND COUNSELLOR-AT-LAW
ROOM 12, HERATY BUILDING

HOBART, OKLA.

C. A. DORNBUSCH President

D. B. DORNBUSCH Vice-President L. R. DORNBUSCH Secretary S. L. DORNBUSCH Treasurer

We DORNBUSCH COMPANY



PRINTERS & BINDERS
TELEPHONE MAIN 123



OFFICE OF THE PRESIDENT

CHICAGO, ILL.,

COMPANY



PRINTERS & BINDERS

CHICAGO, ILL.

MARTIN & JOHNSON, Florists



731 FILLMORE AVENUE CHICAGO



MARTIN & JOHNSON Florists 731 FILLMORE AVENUE CHICAGO G. D. GIBSON Prest.



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HENDERSONVILLE VERMONT



THE MUSICAL MERRILS

CHARLES-FRANK-JEAN

The Marvelous Merrils who for fifteen years thrilled critical Chautauqua audiences with their clever instrumentation and comedy sketches have entered vaudeville and are open to a limited number of select engagements

ENTERTAINING-ELEVATING



The program furnished necessitates the use of twenty-two instruments and includes not only serious musical presentation but variation in the form of costume-work and a liberal amount of excellent comedy

A GUARANTEED ATTRACTION

Home Office: Harrison, Indiana

The MUSICAL MERRILS

Vaudeville



HOME ADDRESS HARRISON, IND.

EVANSTON BROTHERS HARDWARE

COMPLETE LINE OF IMPLEMENTS

CAREY, ILLINOIS,

EVANSTON BROTHERS

HARDWARE
COMPLETE LINE OF IMPLEMENTS
CAREY, ILLINOIS

THE CRABTREE COMPANY

ARTISTS DESIGNERS ENGRAVERS



BLUE · BLACK AND · WHITE PRINTERS

174 WELLINGTON STREET OTTAWA CANADA





BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

APPROPRIATENESS.

One consideration which is given all too slight attention by printers, and one which is probably responsible for more typographic sins than any other one thing, is that of appropriateness.

The dictionary defines the term very clearly in

words as follows: "Suitable for the purpose or occasion." Virtually, it means that there should be something in common between the subject and its presentation.

Appropriateness served by consideration for concrete facts or by following the dictates of convention, which is the definition for the proper thing made so by usage - a consistent following of an adopted style. Strength has always, does now and probably always will mean the same thing. It is a fact apparent, and, therefore, when the subject of a printer's work is an object such as an item of machinery characterized by strength he will see that his representation, be it cover-design or advertisement, gives in its design a suggestion of that strength. He will select bold type with har-

monious decoration and endeavor to build up a strong design. So much for an example of appropriateness of fact. With it as a basis to work on, the thoughtful compositor should analyze other problems put to him and arrive at the proper conclusion without difficulty.

Custom, or usage, has its demands for appropriateness also, and if we are to be consistently appropriate in our work we should give this part of the subject grave study. As an example, take the color violet. No one knows exactly why, but it is significant of sadness, and for that reason is much used for printing for memorial occasions and on printing for use during the Lenten season. The color theorists

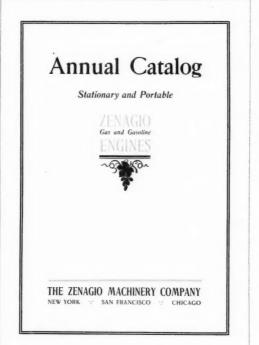
tell us that violet has a depressing effect, and this symbolism of a state of mourning is probably the reason for its significance in this respect. Anyhow, its use for such a purpose has been the custom for so many years it is quite the proper thing. It is, however, not so much why a thing is appropriate or suitable to a purpose or occasion, but that it is, which interests us.

In taking up a piece of work, and before deciding finally upon type, decoration and style of arrangement, the compositor should ask himself this question, "Is it appropriate?" — and then reflect.

While no hard-andfast rules can be laid down governing the selection of type-faces with a view to appropriateness for the work in hand, the historical sig-

nificance and physical characteristics of the letters should be taken into consideration when deciding on their use. Type may be divided into four general classes, known as roman, gothic (text), italic and block (incorrectly called gothic).

The roman capitals are practically the same as the lettering used by the ancient stonecutters for inscriptions on memorial arches, buildings, etc. From



Gas engines and grapes—an example of inappropriate decoration.

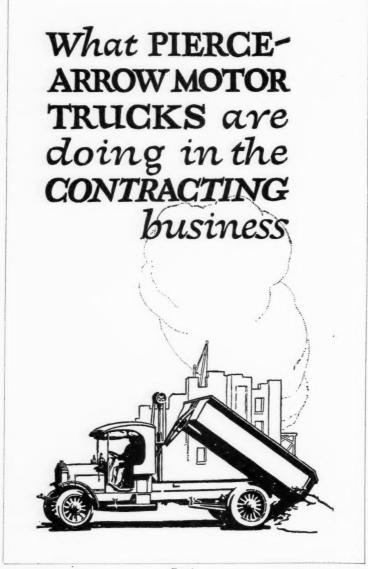


FIG. 1.
Bold lettering, with harmonizing illustration, which suggests the strength and durability desirable in auto trucks. Design by Calkins & Holden, New York city.

the nature of its shape and from the uses to which it was originally put, the roman capital is necessarily a formal letter, and its most pleasing use is found in the composition of the cover or title page of a formal piece of printing, such as a library catalogue, artschool catalogue, or some work of that character. The roman lower-case, which at first was of a more or less indefinite shape, was evolved through the necessity of having for the bulk of the page a more legible letter and one more easily executed than the roman capitals. Its logical use is, therefore, on the textpages of books, or elsewhere where a large amount of reading-matter is necessary.

The gothic letter - known more generally to-day as text - derived its name from the gothic form of architecture, which it resembles in general shape characteristics. It is and always has been the logical letter for ecclesiastical or church printing because of the fact that the early printers and illuminators used it extensively at a time when the only printing was about religious subjects. Usage thus made it the proper thing.

The italic is said to have been designed after the handwriting of Petrarch, an Italian poet of the fourteenth century. The italic is informal and graceful, making an especially appropriate letter where these characteristics must be symbolized.

The block letter, known to the printer as gothic, is without serifs, and the elements are of equal width. It is distinctively utilitarian in its purpose, angular in design, and possesses but little beauty. It is particularly appropriate for use on business stationery, blanks, etc., where a legible face is wanted in very small sizes, but for title-pages, programs and such work is not so pleasing as the more artistic roman and text faces.

As a start in the list of suggestions for appropriateness we expect to make in this article, we will consider man and woman. Man suggests strength in contrast to woman's daintiness, grace and beauty. Therefore, the thoughtful compositor, upon starting a piece of work

designed to appeal to ladies, will decide on a typeface which suggests the characteristics of womanhood — grace, daintiness and beauty. What, then, is so suited to the purpose as a graceful, flowing italic letter? The decoration should be harmonious with the type if the design is to be wholly appropriate. On printing designed to appeal to men, a more masculine treatment is of course desirable — and necessary.

Fruits are symbolic of the feast table. The many attractive borders and ornaments designed from fruit motifs are, therefore, quite the proper thing for the construction of menu forms. An attractively printed

menu with symbolic decoration is not only appropriate, but is quite likely to add zest in the banquet. Certainly interest will be aroused thereby.

On the catalogue of a jewelry concern the compositor, if he is a thoughtful one, will hardly use the same type and decoration as on that for a manufacturer of motor trucks or heavy farm machinery (Fig. 1). Silverware at once suggests something chaste, neat, and perhaps dainty (Fig. 2). Therefore, to cause the silverware to show to best advantage and to impress the individual who is interested in it, some face of type should be selected with these same characteristics. First of all, the type should be light in tone, for certainly the three desirable characteristics are not attainable by the use of a bold type, possibly crude in design. As suggestions, we would state Camelot, Caslon Old Style, and light Bodoni would be very satisfactory in this connection.

This brings up another point in the selection of typefaces. Light-face types are satisfactory for all work and none can criticize their selection. While, as suggested above, a certain pleasing regard for appropriateness is sensed in the use of strong type-faces on machinery catalogues, none can say the light-face type is unsatisfactory. On the other hand, the use of a crude, bold letter on the jeweler's catalogue would constitute a serious offense. Daintiness must be considered, while, on the other hand,

it is simply desirable to approximate in type selection the articles advertised if the characteristic of the articles is strength.

Typography pertaining to financial concerns, such as banks, firms of stock brokers, etc., is best represented in formal, dignified arrangements. The esthetic, as a rule, does not appeal to men energetically dealing "in hard, cold cash." It might be said, then, that the stationery designs of such concerns can best be "cold" and unadorned. A bank's or firm's monogram or trade-mark can always be appropriately used, but other decoration is not desirable. The type used should not, however, be crude or bold,

Sterling Silverware Price List Miller & Benson Co. Chicago, Ill.

Fig. 2.

In contrast to the strength suggested in the specimen opposite, this design suggests the characteristics of fine silverware — neatness and refinement.

for the leading consideration in work of this nature for financial concerns is to give an impression of dignity. On booklets, brochures, etc., where an interesting appearance is desirable, other decoration is often permissible. Strength, with dignity and "class," are the considerations which should govern the compositor in his selection, but, as stated before, the representation of strength is optional, even though desirable, in all cases.

We could go on for pages giving examples such as above, but that would be useless, for the compositor can think for himself, and with these suggestions should be able to judge appropriateness. The

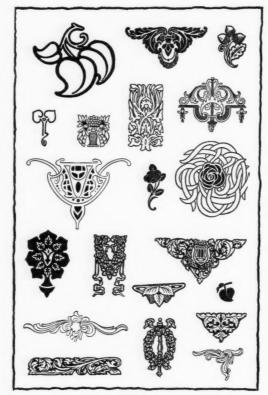


Fig. 3.

Group of ornaments having no specific significance, but which can be used on work pertaining to almost any subject.

same rule applies in all cases, however, and that rule, "Suitable for the purpose or occasion," should be considered in starting every new piece of work.

There are many ornaments furnished by the typefounders that are general in significance which can be used safely on printing relative to a variety of subjects. In the design for these neutral ornaments, leaves and flowers have furnished the chief motifs to the artists. As an aid to the selection of such, a group is herewith shown (Fig. 3). The printer engaged in printing for a variety of purposes and



Interesting use of monogram in a business-card. From Graphische Mitteilungen, Swiss trade publication.

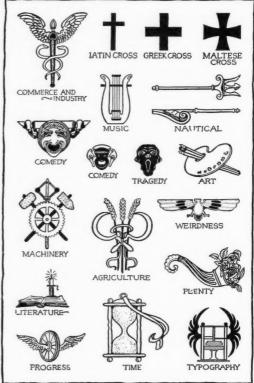


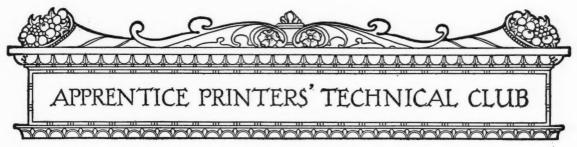
Fig. 4.

These ornaments are appropriate only for use in work pertaining to the subjects specified and would be inappropriate elsewhere.

businesses should select his ornaments with this in view and should purchase only those general in significance. Opposite (Fig. 4) is shown a group of ornaments symbolic of special subjects which would be inappropriate and displeasing on work other than that intended for their use.

The color insert in this issue of THE INLAND PRINTER has been designed with a view to supplementing this article, in that consideration has been given the nature of the businesses represented and the designs built up with a view to appropriateness. The reader should give this insert careful consideration.

It is asked, how can the laboring man find time for self-culture? I answer, an earnest purpose finds time, or makes it. It seizes on spare moments, and turns fragments to golden account. A man who follows his calling with industry and spirit, and uses his earnings economically, will always have some portion of the day at command. And it is astonishing how fruitful of improvement a short season becomes when eagerly seized and faithfully used. It has often been observed that those who have the most time at their disposal profit by it the least. A single hour in the day steadily given to the study of some interesting subject brings unexpected accumulations of knowledge.— Channing.



BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers'

Technical Club, 624-632 Sherman Street, Chicago.

Dividing the Form for Colors.

What printer has not at times been puzzled in dividing a form to be printed in two colors? It is a vexatious problem to many, and yet the key to the proper separation is generally to be found in the design itself.

If a printed design is to be pleasing, harmony is necessary, and tone harmony is by no means the least important. Tone harmony is attained in two ways, either by selecting all the materials with a view to their uniformity as to strength, or tone, or by print-

ing the stronger items in a weaker color, thus equalizing the tone. In the printing of large posters, hangers, and work of that character, in which it is desirable to cause the main display lines to stand out more prominently by the contrast offered in the use of red as a second color, the situation solves itself. The main display lines are naturally set in the largest and boldest types, and printing them in red not only increases their effectiveness through contrast, but at the same time equalizes the tone, because red is weaker in tone than black. It is not - as is commonly understood - that red is stronger than black which causes its selection for printing important lines, but more especially the variation or contrast its use affords.

On the other hand, take, for example, a pro-

gram folder, or some other job where the second color is used more especially as a means of embellishment than as an aid to display. Here the consideration as to the breaking up for color must necessarily be given before the job is composed, and those parts which are to be printed in a second and weaker color should be made correspondingly heavy in the type form.

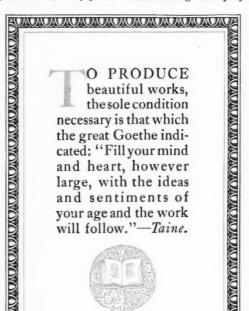
In breaking up a job for color printing, the colors to be used should be carefully considered also. If red is to be used with black, a very small portion of the form should be printed in that color. If, on the other hand, a tint of blue is to be used with a full tone of blue or black — both strong colors — it can be used in far greater proportion than the red.

The red should seldom, if ever, be used in any greater proportion than one-fifth, but there are no restrictions as to the amount of space occupied by the tints. The proportion may be small or it may even exceed the space occupied by the solid, strong color.

One thing which the compositor should rigidly avoid is the printing of lines of small type in tints or in weak colors.

Fig. 1 is a packagelabel sent us by a New York city printer which is satisfactorily composed but, pardon the expression, utterly ruined in separating for color. In the original the items here printed in black were in a strong green-black, and the words (except the initial letters) here printed in red were in a very light brown. Words are printed to be read and to convey

information, but borders, etc., simply serve as embellishment or to hold the type together in a unified design. Therefore, nothing should hamper the legibility of the type. Printed in the stronger color as



here illustrated, the border, etc., entirely subordinates the type-lines. On the other hand, considering it from an artistic standpoint, the separating of items for printing in two colors is such that instead of equalizing the tone of contrasting items the variation is increased, for the initial letters, the word "too," and the six-point rules inside the borders—the heaviest

and the light border is not so harsh and disagreeable as in the original printing. The words—the real important features—are printed in the strong color so that the maximum legibility results. The initial letters, being bolder or stronger in tone than the letters forming the remainder of the words, are properly printed in color which lends embellishment,

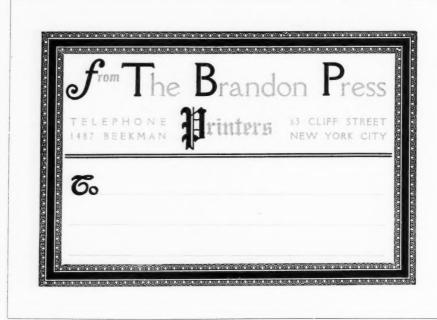


Fig. 1.

The original of this package-label was printed in dark green and light brown (represented here by black and red, respectively) and illustrates an improper "breaking-up" of the design for color. Printed in the weaker color, the important type-lines are subordinated by the border and initials, and the tonal variation represented in the material used is made more pronounced rather than uniform.

items in the design—are printed in the strongest color. The only relatively weak items in this form are the borders outside and inside the six-point rule. In fact, both the considerations which should govern the breaking up of a design for color are violated in this example.

Opposite we are showing the same design properly separated for color. The heavy rule is printed in the weaker color, so that the contrast of tone between it equalizes tone and does not impair legibility, for the words now stand out, whereas in the original they were subordinated.

It is hoped that our apprentice readers will see the great importance of the considerations herein specified in their future work, and so divide their forms for color-printing that the type-lines will not be subordinated by borders and that the artistic effects will be heightened by better harmony of tone.

CONCERT By HOARE'S CONCERT ORCHESTRA and PUPILS of GRACE A. PRUGGER

HAMLIN PARK HALL, Robey and Wellington Sts. WEDNESDAY, MARCH 3, 1915. 8 o'clock P. M.

THIS TICKET ADMITS TWO

CONCERT

By HOARE'S CONCERT ORCHESTRA

AND PUPILS OF

GRACE A. PRUGGER

HAMLIN PARK HALL, ROBEY AND WELLINGTON STS. WEDNESDAY, MARCH 3, 1915. EIGHT O'CLOCK P. M.

This Ticket Admits Two

To attain a squared arrangement the compositor divided the name of the orchestra into two lines with a resultant loss of

In this rearrangement consideration is given the fact that display is read by lines, and each feature stands out prominently.

Review of Specimens.

CHARLES S. NEWMAN, Rochester, New York .- The work of your apprentices is attractive because of its neatness, and it appeals to us as the best coming from any trade school. The various arrangements of the ticket copy, one of which is shown herewith, are all good. When books are printed on deckle-edge stock the deckle should be at the outside, but when on cards the deckle should be at the bottom. Avoid the use of italic capitals whenever possible.

contrary to an old but mistaken idea, absolutely unnecessary, for many attractive tickets can be arranged with the first line a short one. We are showing your ticket, and opposite a resetting along the lines suggested herewith.

CARL F. GRUBER, East Liverpool, Ohio .- The letter-head arrangements are admirable. Your one outstanding fault is in the use of italic capitals, which are not attractive. We would suggest an absolute avoidance of their use. When variation from roman capitals is desirable, secure it with upper and lower case

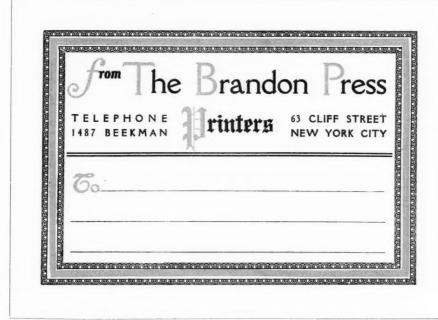


FIG. 2.

In this rearrangement of the color the idea has been to secure a more uniform tone throughout and to give the type-lines the prominence their importance demands. The initial letters, being heavier in tone than the remainder of the words of which they are parts, logically should be printed in the weaker color, and the heavy rule inside the two borders is governed by the same consideration.

RALPH LYON, Salamanca, New York .- You are right in your suggestion that text type was not suited for the letter-head and envelope sent us. While very satisfactory in the larger sizes for display lines, the natural illegibility of text letters is increased as the size is reduced. The arrangement is satisfactory. The card is also very good.

R. M. STONE, Detroit, Michigan.— The letter-head you have sent is satisfactory - yes, attractive - in design, but when overprinting cuts, the cuts should be printed in a very light tint so as not to make the letters printed thereon confusing. Had you used a light tint of blue instead of the green for printing the cut, and printed all the type in blue, the improvement would be manifest.

J. HORACE BYRD, Macon, Georgia. - The booklet-cover, reproduced herewith, is attractive in its simplicity, but we do not admire the italic line used, and would suggest, as a possible improvement, resetting this line in about eight-point capitals of the Forum. In any event, it should have begun with a capital "B."

F. A. FESSLER, Portland, Oregon. - While your card is inter esting in a way, it is not well balanced. The main display line is placed too high on the card, the proper position for such on oblong cards of regular proportion being only slightly above the center. Then, too, with but one of the corners occupied, the effect is not so pleasing as when the corner opposite is also occupied in the interests of symmetrical balance.

FRED HERZBERG, St. Louis, Missouri .- In your ticket for the orchestra concert the top part is rather confusing, owing to the placing of the display word "Concert" at the side. This was, italic. We do not admire the use of script in combination with borders such as on your program-cover for the high-school commencement exercises. It seems that script is not satisfactory in any class of work except cards, invitations, announcements, etc.

FREE EXHIBIT

PUBLIC EVENING SCHOOLS

at CONVENTION HALL

Thursday and Friday March 25 and 26

Afternoons and Evenings

Interesting Program

Classes at Work YOU ARE INVITED

Pleasing ticket arrangement from difficult copy by students of Rochester Shop School, Rochester, New York,

Your card for William Greene is especially attractive, but could have been made more so by using Caslon Old Style instead of New Caslon for the main display line.

GEORGE A. MERKERT, New York city.- When the first, or initial, letters of words in display are to be printed in a second color,

we prefer to see them printed in the weaker color. One reason for this is that, being larger generally, as in the case of your label for the Brandon Press, the tone is already stronger, and when printed in the stronger color they are made to stand out entirely too prominently, whereas they should be weakened in effect to secure more nearly uniform tone. We show herewith the label as you have printed it and, alongside, our suggestion as to a better breaking up of the design for two-color printing. A little yellow in the red used in printing all your jobs would make a

A SERMON
ON
SOCKS

A'W'DICKSON

COMPLIMENTS
BIBB MANUFACTURING CO

Simple but attractive booklet-cover by J. Horace Byrd, Macon, Georgia.

great improvement. Avoid on-the-bias arrangements, such as the cover-design for the Broadway Dry Goods Building and Loan Association report.

"I" or "J"-Which?

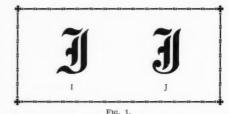
So many inquiries have been received of late by The Inland Printer for a distinction between the capitals "I" and "J" in text alphabets, that a discussion of the subject at this time is deemed advisable.

All who write are uncertain, which is not at all surprising in view of the fact that the several text types in use to-day not only show variations, but contradictions as well.

As far as we are able to ascertain, this question never has been definitely decided, and can only be settled as has been the question of the letters "I" and "J" in the Roman alphabet — by custom growing out of common usage.

From our earliest association with the text type, we have always had doubts concerning these letter forms, and we have yet to see the shop where this question has not come up at one time or another.

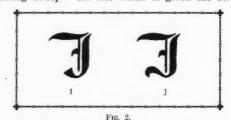
The early manuscripts and the early printed works show but the one character "I." The sounds of I and J were formerly represented by the same character, and even after the introduction of the differentiated form "J," the words containing these letters were classed together in dictionaries, etc., down to the nineteenth century.



In the Engravers Old English type the I is given the wide sweep at the bottom. Compare with Fig. 2.

The letter "J" is a comparatively late variant form of the Latin "I," which was used indifferently as a vowel or as a consonant, and its consonated value being that of English "y" in "yet." The form "j," with or without the dot, was developed from "i," with or without the dot, during the Middle Ages, but it was long used in certain positions in the word merely, without regard to the sound as consonant or vowel. The "j" gradually became differentiated from "i" in function as well as form, but it was not until the seventeenth century that the distinction of "j" as a consonant and "i" as a vowel was fully established, and the capital forms of "J" introduced. The two letters thus developed were until quite recently classed together.

But while the Roman capital "J" gradually assumed a definite and admitted form, the capital "J" of the text or gothic letter has remained of an indefinite character. The usual difference between the letters "I" and "J" in gothic alphabets is that one is shown with the tail of the letter curved close to the upright element, while the other ends in a flowing sweep—the one which is given the sweep



In the Washington text type the J is given the wide sweep at the bottom. Compare with Fig. 1.

being determined by the taste of the designer. Thus we find that in Engravers Old English type, shown in Fig. 1, the "I" is given the wide sweep at the bottom; while in Washington text type, shown in Fig. 2, the reverse is true, and the wide sweep is given in the "J."



BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

CHARLES F. HORTON, Greenwich, Connecticut.— The poster stamps sent us are interesting and effective.

DAN Wood, Falls City, Oregon.—The use of a single series in the composition of your small work would improve it won-derfully.

COMMERCIAL PRINTING COMPANY, Owatonna, Minnesota.—Your blotter, "No Farther Away Than Your Telephone," is an effective, interesting piece of work.

M. J. DUFF, Lancaster, New Hampshire.—The St. Patrick's folder, judging from the photograph, must have been striking in the colors of its original form and we regret we can not see it.

JAMES R. RAMSAY, Pasadena, California.—While your work is decidedly neat and attractive, a certain amount of effectiveness is lost in the use of inharmonious type-faces on the same small card or letter-head. We refer especially to text type in combination with lining gothic.

J. L. CASHION, Glens Falls, New York.—The menu for the Printers' Social Club banquet is very attractive, the cover of blue stock, inside a panel on which a white strip is tipped, being especially effective. We do not admire the box-heads on the inside pages and would not use them on this class of work.

FROM George W. King & Son. Worcester, Massachusetts, we



The rules here separate the design into groups, in violation of the laws of simplicity.

KENNEDY-BROWN-HALL COMPANY, Jacksonville, Florida.— The booklet, "The Magic Method," is not only a very excellent example of printing, but a good exposition of the value of direct advertising.

Some especially effective poster stamps designed and used by the Sanders Engraving Company, St. Louis, Missouri, have been received. No fault can be found with these stamps in any particular.

S. H. CHILTON, Clark, South Dakota.—The ticket for the St. Patrick's Dance is nicely arranged and falls short only in the matter of tone, the rules being too light and the ornament too heavy to harmonize with the type.

JOHN B. HOLCOMBE, Spartanburg, South Carolina.— The blotter is weak, not so much in size of type used as in the arrangement of the groups, the unbalanced "stair-step" arrangement of lines and groups being very displeasing.

Chris M. Vaeth, Utica, New York.—You are doing good work for the Thomas C. Peters Printing Company, the house-organ of which, Peters Print, is one of the most interesting and attractively printed little papers that has ever come to our attention.

THE CENTURY PRINTING COMPANY, Elyria, Ohio.— Your blotter for the Lorain County Banking Company is very attractive, but the one for Philpott's Shoe Store is ineffective because of too much rulework, which overshadows to a marked extent the important matter.

Lincoln School ENTERTAINMENT

AT THE

NORTH HIGH SCHOOL AUDITORIUM

Friday Evening, April 9, 1915

8 O'CLOCK

CHILDREN 10c

A rearrangement along simple lines, illustrating the effectiveness of type unhampered by rule.

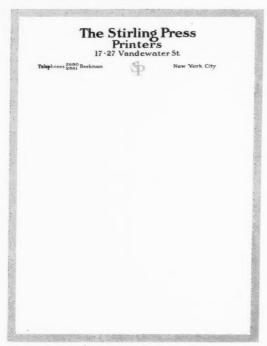
have received an unusual Easter-greeting card, in the upper lefthand corner of which an egg is printed in a tint of violet and embossed. The quiet dignity of this firm's work attained in the use of small sizes of chaste type-faces is very commendable.

D. A. PETERSON, Minneapolis, Minnesota.—We feel there is a tendency on your part to strive for unusual effects, mainly because the tickets show unnecessary rule arrangements. We are showing herewith your ticket for the Lincoln School Entertainment, which is needlessly cut up and made confusing by the rule arrangement, and alongside our resetting along simpler, more legible lines. The package-label for the Girls' Vocational High School is neat, but nothing is gained in joining the rules forming the border to the lower-case italic "f" in the upper left-hand corner.

Ambraw Printing Company, Lawrenceville, Illinois.—We admire very much your blotters printed in two and three colors, and, in their neat simplicity, your line of letter-heads is commendable. Large display lines which are parts of one term or phrase should be more closely spaced than other lines on the page so that they will stand out as a unit. The two display lines, "Automobile" and "Specialties," on your folder for Lyman L. Busse should, therefore, be closer. The light rules which you used to underscore these two lines do not add anything in strength to the display but take up valuable space necessary to a close grouping of these two lines.

THE STIRLING PRESS, New York city.— Your advertising folders, form letters, etc., are high-class and should produce results. Your attractive letter-head is herewith shown.

LOUIS HERZBERG, St. Louis, Missouri.—The design used by you for card, letter-head and envelope is both original and interesting. The card is shown herewith.



Interesting letter-head of The Stirling Press, New York city, which in the original was printed in blue, red, and a tint of blue on buff stock, making a very effective combination.

DAVID J. GILDEA, Catonsville, Maryland.— Your work continues to interest us very much; the simple, attractive style attained without effort toward the unusual makes all your specimens uniformly good. We show herewith reproductions of one of your programs which is in your characteristic style.

B. M. SMITH, Bowling Green, Kentucky.— Your letter-head loses much in effectiveness because of the large border used, which, in dominating the design, subordinates by its prominence the important features of the design. Personally, we would prefer some rearrangement whereby the cut could be centered in the interests of symmetry.

WILLIAM KNUTZEN, Chicago, Illinois.—The majority of your specimens are excellent examples of typography, but it is hard for us to believe you designed the cover-design for the rug catalogue,



Interesting and original card by Louis Herzberg, St. Louis, Missouri, originally printed in black and maroon.

which is broken up into so many groups that all sense of unity is lost. We can see no significance in the use of the triangle ornament. Your delegate card is interesting.

HARRY D. EARL PRINTING COMPANY, Austin, Minnesota.— The type you have used is both too bold and large for an announcement-card. By being bold it makes impossible the dignified, artistic arrangement desirable in such work and, being too large, gives an effect of congestion which is never pleasing. Avoid the practice of crowding the largest size of type possible into your designs.

L. E. Baldwin, Manhattan, Kansas.— On the architect's cover sent us the border is too heavy, considering the strength of the type used therewith, and rules used to underscore type-lines should not be heavier than the heavy elements of the type. Otherwise the work on this cover is about as well as could be expected, considering the nature and large amount of copy furnished you.

THE man who questioned, "Can anything good come out of Kansas?" did so without considering "Most Easy Budd," the versatile printer who puts in all his working time in Redmond's Printery, Burlington, Kansas. His latest stunt is a valentine mailing-card, on the back of which two intertwined hearts are





Title-page and one inside page of an attractive program which illustrates the pleasing results attainable with Caslon Old Style. Composed by David J. Gildea, Catonsville, Maryland.

printed in red with silhouette drawings of Most Easy Budd and Mrs. Budd printed in black in the center.

FRED KELLER, Owl Print, Brooklyn, New York.— The Jefferson Club cover-design is very attractive. As an improvement we would suggest lowering the bottom group to within one pica of the border at the bottom so that space at sides and bottom of the group would be uniform, raising the line, "Somers Hall," about two picas and the ornament an equal amount so that proportion would be good in the spacing of the groups. The rules underscoring the three lines in the lower panel are distracting elements.

A. K. Burton, Caldwell, Kansas.—On books, folders, etc., type-pages considerably short of the full depth of the page should be placed slightly above the center of the paper page rather than in exact center as is the case in your folder for J. E. Damon. Small groups placed in the exact center of a page appear to be below the center. We also note a tendency, in your letter-head arrangements, toward placing the type-matter too near the top edge of the paper, which gives them the effect of being overbalanced.

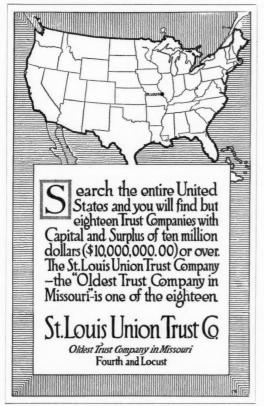
CASEY JONES, Kansas City, Missouri.— We admire especially your booklet, "The Home for You," both the cover and inside pages of which are attractively designed. On the inside pages

you used good judgment in running all the half-tones at the top of the pages, and the little marginal illustrations add a freshness which should interest any one in search of a country home. The other specimens are satisfactory, but on the slip, "Shakespeare Said," the border is not only too strong in tone but rather too decorative for the type used, and you should avoid the use of colons, hyphens, etc. to fill space in short lines, for such makeshifts are invariably unsatisfactory.

FRANK B. NUDERSCHER, St. Louis, Missouri.—Your handlettered advertisement, herewith reproduced, is interesting in both idea and design, the illustration being especially suited to the copy.

J. H. Davis, with Corday & Gross, Cleveland, Ohio.—The specimens you have sent us are models of typographic attractiveness and simplicity, and the selection of colors is pleasing throughout. To criticize such work adversely would be presumptuous on our part. We show herewith one of your attractive designs.

George R. Greist, Lawrence, South Carolina.— The letterheads represent your best work, and the reason for this is that in their arrangement you used comparatively small sizes of pleasing



Appropriate decoration in hand-lettered advertisement by Frank B. Nuderscher, commercial artist, St. Louis, Missouri.

type-faces and thus secured attractive, dignified designs. Such heavy rule as you have used as a panel around Wedding Text type on the note-head for the Idle Hour Theater constitutes a violation of tone harmony as well as shape harmony. Rules for underscoring type-lines should be neither heavier nor lighter than the type-lines with which they are used. Study the specimens in the colored insert and those reproduced in this section for suggestions as to correct spacing of words and lines.

HARRY W. Leggett, the master craftsman of Ottawa, Ontario, has again favored this department with examples of his clever lettering and design. Mr. Leggett has developed an interesting and attractive roman letter which he has used on one of these letter-heads, a reproduction of which is shown on one of the pages of the specimen color insert in this issue. In the original, printed

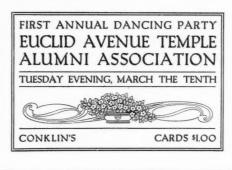
in green black and green tint, the envelope design was printed in the green tint on the flap of the envelope. We regret our inability to show this example of Mr. Leggett's handicraft in its original beauty on hand-made stock, for much is necessarily lost in the reproduction and the change in colors.



Letter-head by Taylor, Nash & Taylor, San Francisco, California. Original in two browns on brown hand-made stock, giving an effect we regret our inability to approximate.

E. F. Thomas, Louisburg, North Carolina.—A pleasing letterhead can not be arranged with four type-faces, especially when no two have anything in common. On your arrangement for the Times you have used Plymouth, a crude, angular letter, Cheltenham old style, a light roman, Engravers Old English, an artistic text, and lining gothic, an angular, inartistic letter, which made impossible from the start the arrangement of a good heading. Then, too, the effect of congestion in the center, compared to the wide, open spaces at the sides, gives a very displeasing effect. Confine your work to a single series, and if more are necessary be sure they are harmonious in part at least.

C. C. M., care of W. H. Weeks Printshop, Lewiston, Maine.— The main fault with the bill-head for the Plummer & Merrill Com-



Interesting and artistic ticket arrangement by J. H. Davis, with
Corday & Gross, Cleveland, Ohio.

pany is that very extended and extra condensed type-faces were used in connection, the resultant inharmonious effect being displeasing. Then, too, large type-sizes were used, adding to the inharmonious effect the appearance of congestion, which impairs legibility to a marked extent. In your rearrangement a great

TNT
IMPRINT
MARCH
1915

PUBLISHED BY
TAYLOR, NASH & TAYLOR
SAN FRANCISCO

Cover-design of house-organ published by Taylor, Nash & Taylor, San Francisco, California.

improvement is apparent, as both points referred to above have been corrected, but owing to the scattered, illogical arrangement of the lines and groups an effect of confusion is apparent. We would suggest symmetrical arrangements as far as possible, and are showing a rearrangement of the copy with this in view.

R. B. (Peg) Evans People's Phone 5514 J. G. (Bant) Evans

THE IDEAL BOWLING ALLEYS

Evans Brothers, Proprietors

POCKET BILLIARDS

CORNER MAIN AND BOWERY

AKRON, OHIO

Ellsworth Geist, of Akron, Ohio, features old-style types in simple arrangements, and his specimens, of which this is a characteristic example, are always neat and attractive.

ONE of the handsomest house-organs we have ever seen is the March number of The T. N. T. Imprint, published by Taylor, Nash & Taylor, San Francisco, California. Composed throughout in a beautiful old-style face of type, with interesting and ample progressive margins, the bookish effect produced is indeed pleasing. We show herewith a reproduction of the cover-design and the first page of text-matter.

EAST TECHNICAL HIGH SCHOOL, Cleveland, Ohio.—Of the specimens sent us, we admire most the booklet, "The Dreamer Lives Forever," which is interesting. We would prefer a darker, stronger brown for printing the type-matter and a tint of brown instead of the yellow for printing the illustrations. The rules printed in red are too strong, and the job would have been much better had one-point rule been used instead. Red and brown, as here used, does not make a very pleasing combination. Such heavy



TNT IMPRINT

Printed and Published each month at San Francisco by Taylor, Nash & Taylor 404 Mission Street. This is the March 1915 Number

Ordinary Printing

ECONOMY calls for the right job at the right price. There are times and places where quality doesn't count. We realize this; so don't think that because we advertise the higher class of printing we are not able to produce the cheaper prades.

ing we are not able to produce the cheaper grades.

No matter what price you want to pay for a job, we can deliver that job at that price—if it be possible for any other printer to do it at the same figure.

Don't misunderstand us. We don't wish to create the impression that we will give you TNT quality at the other fellow's price. What we mean is that we will give the other fellow's quality at his price.

No printer in San Francisco can produce print-I

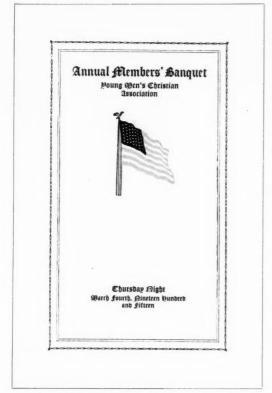
Text page from *The T. N. T. Imprint*, house-organ of Taylor, Nash & Taylor, San Francisco, California, which illustrates the pleasing effect of old-style type with harmonizing decoration.

initials as used in the Scarab should have been printed in color so that their tone would be weakened in harmony with the type. Otherwise it is a very attractive publication. The border is entirely too heavy around the poem, "The Call of the North Wind."

ELLSWORTH GEIST, Akron, Ohio.— Your work as a whole is admirable. You use good judgment in the selection of beautiful Caslon Old Style for the larger part of your work, and you also show excellent taste in its use. In fact, your specimens composed in this face are far better than those in which the dictates of a customer, perhaps, compelled you to use some more modern face. Caslon has stood the test of years and is being used to-day in the very best plants on the very best work. It is doubtful if any letter will ever be designed which, for artistic beauty and all-around utility, will take the place of Caslon Old Style. Other oldstyle romans, such as Cheltenham and Bookman, are also pleasing, but their range of usefulness is not so great as is that of Caslon. Text type should never be letter-spaced. We show herewith a reproduction of one of your very attractive business-cards.

WE have received a handsome brochure, "Productive Printing for Thirty Years," advertising and showing half-tone illustrations of the plant which produced it—the S. E. Tate Printing Company, Milwaukee, Wisconsin. In planning it the designer was influenced, no doubt, by the bold, free style characteristic of the work of German commercial designers. Especially does the cover, herewith shown in half-tone, as well as the title-page and the decorative units used throughout, show the influence of the German style. Presswork throughout is admirable, the half-tones showing to good advantage. The book is an excellent advertisement for the firm getting it out, and shows that work entrusted to it will be executed in a thoroughly satisfactory manner.

THE FRANKLIN PRESS, Clarksdale, Massachusetts.—"The Sure-to-Win Candidate" card is unsatisfactory in two respects. First, the red used is weak, showing that the disk of the press

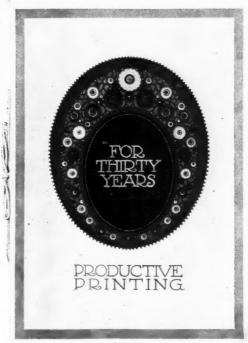


In the original of this attractive booklet-cover, the paper used gave it a charm which we can not duplicate here. Antique or laid stocks are especially desirable for use in printing programs. By J. J. Guthrie, Galveston, Texas.

was not thoroughly clean before the red was applied and some of the black consequently became mixed with the red. Inasmuch as all the lines in the top part of the design are full measure, we should prefer to see those at the bottom full measure also, and to that end would suggest that the words "Sudden Service Shop" be placed in the center of the bottom line and the name of the firm reset in a larger size of type so as to make a full line. We dislike also the inharmonious effect produced by the introduction of the word "Promptness" set in such a condensed style of type.

Bernard Uhlen, St. Louis, Missouri.—An understanding of the advantage of proportion in typographic design would assist you materially in improving your work. You seem governed by a theory that the space must be filled and, in working toward that end, use larger sizes of type than necessary and spread the lines out over the page. The most attractive designs are those in which the matter is grouped with a view to proportion, both in the size of the groups and in the white spaces about them. Then, too, rules used in underscoring type-lines should be of about the

same thickness as the heavy elements of the type used in connection, and nothing whatever is gained in lengthening short type-lines with rules at either end. Rules used for border on the Musician's Union Scale of Prices are too light.



Unusual but attractive cover-design for brochure advertising plant of its designers and printers, S. E. Tate Printing Company, Milwaukee, Wisconsin.

Reproductions of the work of J. J. Guthrie, Galveston, Texas, have frequently been shown in these columns, and with profit to all readers we are sure. Mr. Guthrie has changed firms, now being employed by Fred F. Hunter, also of Galveston, but the quality of his work has not changed, except, perhaps, for the better. On the first inside page of the Young Men's Christian Association banquet program, the cover-page of which is herewith reproduced, the group has been placed in the exact mechanical center, perpendicularly, and, owing to an optical illusion characteristic of such instances, appears below the center. A good placement for such small groups is at a point on the proportion of three parts from the bottom edge. The same thing occurs on the first page of the other booklet sent us. An envelope-slip is also shown on this page.



Pleasing arrangement of envelope-slip by J. J. Guthrie, Galveston, Texas.

CALKINS & HOLDEN, New York city.— The catalogues and folders sent us are admirable examples of a combination of art and advertising with a view to appropriateness. The cover for the Pierce-Arrow catalogue is shown on page 210 in connection with an article on appropriateness, the cover in question being particularly suggestive of strength, an important consideration in motor trucks.

Directory
inancial talement
and
into Year Book
Crimity
Reformed burch
5. W. Got. 7th Ave., and 6th St.
Altoona, pa.

Rep. 3 ames Riley Bergey, Dasfor
Datsonage, 611 Eighth Street
Bell Phone, 1271-Y

Booklet cover-design which has little to recommend it from any standpoint. It is too bold for the character of the work and over-decorated. The border is not only inappropriate, but in its strength subordinates the matter enclosed.

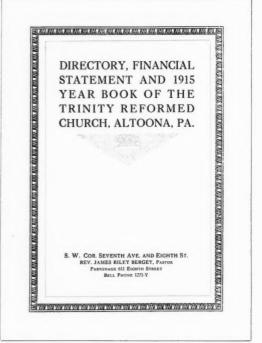
Two excellent entalogues, "The Story of Pocahontas" and "Borderland Coal," have been received from the printers, The Stone Printing & Manufacturing Company, Roanoke, Virginia. This company is well known for its ability in the publication of catalogues, and the two in question are representative in their high quality of the firm's entire product, at least in so far as we have seen it.

FRANK D. Jacobs Co., Philadelphia, Pennsylvania.— While the large book, entitled "The House of Lucas," is attractive in design and satisfactory from the mechanical standpoint, the pages are too large, in our opinion, to reach the highest state of effectiveness. It seems that its great size makes reading difficult and might cause it to be cast aside, when a book of smaller dimensions would be read.

CORDAY & GROSS, Cleveland, Ohio, are among the foremost printers of catalogues in the country and all their publications bear the stamp of quality. The most recent receipt from this firm is a catalogue for "Watson's 20th Century Screens," the cover of which, printed from a hand-lettered design in brown and embossed on rich brown cover-stock, is especially attractive. Clean presswork is a consistent feature in Corday & Gross printing.

CEYLON STOY ROMIG, Altoona, Pennsylvania.—You made a decided improvement, from a typographic standpoint, in the arrangement of the booklet-cover for the Trinity Reformed Church, although in display yours is a little weak, owing to the equal display given all features, and the breaking up of the features on different lines is not conducive to legibility. We are showing the original job, your rearrangement, and a design set along the lines suggested herewith.

J. F. TUCKER, New Philadelphia, Ohio, is one of those printers who does not attempt the unusual and, as a result, his work is maintained at a high standard. On the blotter, "Rubber and Steel Stamps," we should prefer to see the first line a full one, inasmuch as it is enclosed in a panel, the space between type and rules at top and bottom being very small compared to that at the ends. It seems also that if the items listed were reset in



A rearrangement of the cover-page opposite by Ceylon Stoy Romig which is a great improvement over the original. It is neat and attractive, but, because of the squared group of capitals, the display features do not stand out.

a larger size of type and arranged in four columns instead of three, the ornaments used as space fillers could be eliminated. The other blotters are very effective.

RALPH W. Polk, Chillicothe, Ohio.—Your work is very neat and attractive, but nothing in effectiveness is gained and much in attractiveness is lost by breaking the border rules and setting a heading at the left and doing likewise with the signature at the right, as in the case of the advertisement on the last page of Scholl's Messenger. On the cover of this house-organ you have placed the same amount of space between all letters, including the apostrophe, whereas very little should have been placed between the apostrophe and the letters preceding and succeeding, inasmuch as the point itself occupies so little space.

S. W. BROADBENT, Waseca, Minnesota.— Rule arrangements to represent bands across the stock are not pleasing, and in the case of your bill-head for The Hospers Tribune the rules subordinate the type. The statement for Haber & Wright represents a better style and one which you should consistently follow, although we do not admire italic capitals. To use initial letters effectively, they should be near enough the remainder of the word of which they are part that connection is apparent. On the cover of your program for the High School declamatory contest, the initial letter "S" in the panel at the side is so far from the remaining letters of the word "Sanborn" that the word to all appearances is "anborn." The letter-head for the Waseca Journal is, very attractive, inasmuch as the matter squares up nicely inside the panels.

THE NATIONAL PRESS, Somerville, Massachusetts.—You faced a very difficult proposition in the arrangement of such a large amount of copy on the letter-head for the Somerville Real Estate Company. Such a large number of words are not necessary on a letter-head, the name of the firm, its business and address being all that is strictly necessary. The main trouble with the heading under discussion is that there are so many display items an effect of confusion is given. Then, too, the one line of extended lining gothic in connection with the condensed Bewick used for the remainder of the heading offers a harsh contrast which is not

DIRECTORY
FINANCIAL STATEMENT

1915 YEAR BOOK

of the

Trinity Reformed

Church

ALTOONA, PA.

S. W. COR SEVENTH AVE. AND EIGHTH ST.

REV. JAMES RILLY BERGEY, PATOR

PASSONAGE OIL EIGHTH STREET

BELL PHONE 1271-Y

A resetting of the design shown on opposite page, showing a pleasing design in which consideration is also given to the matter of display, the display features being arranged in lines so as to facilitate reading.

pleasing. On the other heading entirely too much prominence has been given the street address, a really unimportant feature. In addition, the type-matter crowds the top edge of the paper too close for comfort.

METHODIST PUBLISHING HOUSE, Singapore, Straits Settlements.— While the work sent us does not measure up to the standard of good printing here in the United States, we are sure that it is remarkable, considering the producers, young natives of the Straits Settlements. The outstanding features which demand correction are: First, a tendency to underline with rule—sometimes parallel rules—practically every line of display type; and, second, a reversal of the usual and proper use of red in printing. "Too much red" is responsible for a loss in effectiveness of many otherwise good jobs of printing. In the booklet advertising your plant, the body matter as well as display is printed in red throughout, whereas the borders and underscoring rules are printed in a rather strong green, which is the reverse order in such proceedings.

HARRY TUFFORD, Goderich, Ontario.— When cuts are printed in a tint as backgrounds to type-groups they should not be solid in design or printed in such strong tints as to make the reading of the design difficult in the confusion thus produced. The great seal cut and color are satisfactory in the bill-head printed in green, black and pink, but in the smaller bill-head the small logotype of the paper's heading is unsatisfactory. In some cases, especially on the panel heading for the Signal Company, you use panels unnecessarily. In this case the large space between the inner panels and the outer panels at the sides, compared to the small space between them at the bottom, is a variation in margins which is distinctly displeasing. Practice simple arrangements,

such as you see in these columns, and use simple color combinations without trying for unusual effects.

Vogel & Stellmacher, Dallas, Texas.—We do not admire the italic type-face you use on the majority of your specimens, nor such a consistent use of any italic. Presswork is not satisfactory, mainly because you attempt that which is almost physically impossible. To print a large half-tone on cheap book-paper in a satisfactory manner under the very best conditions is a hard task, but to attempt to do it with the poor distribution of ink afforded by a platen press, and with a light tint of green ink, is next to folly. On your proof envelope you have tried a very old scheme with red on one side of the form and green on the other, the two blending about the center. This is done by stopping the disk from revolving, the only distribution being that of the rollers running up and down. Nothing in effect is gained in this, but, on the contrary, an unsatisfactory result is always produced.

EARL F. PFAFF, Sandusky, Michigan.—On the cover-design for the Court Docket the border is too prominent. Borders should never be stronger in tone than the type enclosed therein, for the tendency in such cases is to detract attention from the type-lines, which are of vital importance. If anything is subordinated it should be the border, but in the average run of work we prefer those designs where there is a close uniformity of both shape and tone in type, borders and ornament. The center group should have been made a part of the upper group or raised so that the white spaces above and below would show a variation rather than an equality. On the other cover-page the lower group is wider than the upper group, whereas the reverse should be the case. To bring this about we would suggest resetting it in two lines, the



HE two services priced above have two things in common—they are both Sterling Silver and both will serve the same purpose. There is a vast difference between them, however, just as there are differences between the many services which we show at prices in between those quoted.

Weight, style and workmanship are important factors in the price of Teaware but there are other things that determine the real value which the average person does not know about.

Our knowledge of these points, gained from long experience, enables us to offer our customers the best values obtainable and to aid them in purchasing to meet their individual requirements.

Spaulding & Co.

OOLDSHITHS SILVERSHITHS JEWELERS

Michigan Avenue at Van Buren Street · Chicago

Paris 36 Avenue del'Opera

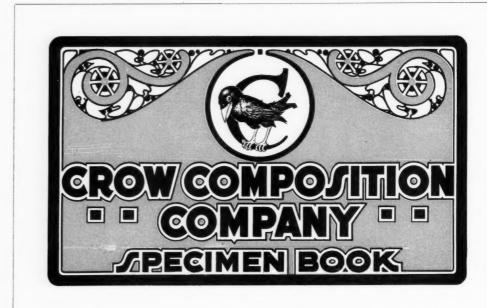
Reproduction of a handsome two-column advertisement from The Chicago Tribune, illustrating pleasing harmony between type, hand-lettering and illustration.

first to be the longer, and raising this group to a point where margins between it and the border would be about the same at sides and bottom.

CHARLES W. Hodson, Manhattan, Kansas.— Composition is satisfactory in your booklet, "Expert Testimony," but its appearance is marred to a considerable extent by the use of worn rules which do not join properly, and by inferior presswork, both in make-ready and distribution of ink.

can typography. "Maxims for Printers," the latest of Mr. Lee's product, is an attractive booklet filled with matters pertinent to the compositor's work. The mottoes — there are fifteen of them — are printed in various color combinations and on one side of the paper only. Two of these are shown herewith which are characteristic of all.

"SUPERIOR SPECIMENS," a showing of the linotype faces from which composition is furnished by the Superior Typesetting Com-



Odd treatment of cover-page for catalogue of type-faces issued by the Crow Composition Company, Chicago.

"Use Crow Composition 'Caws' It Is Best" is the caption on the envelope carrying the "Book and Job Faces Catalogue" of the Crow Composition Company, 512 Sherman street, Chicago. "What's in a Name?" is here pertinent, and none could blame this firm if it should "Crow" about its work, for the specimen-

pany, Los Angeles, California, is one of the most attractive books of its kind we have ever seen. It is in loose-leaf form, the heavy gray cover being amply strong for such usage. The inside pages are printed on an excellent mellocoated stock, the lefthand pages showing the faces in practical displaywork, while on 5 f

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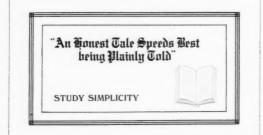
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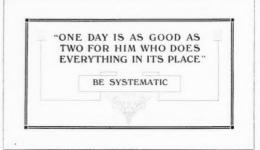
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Pages from booklet by Frank Lee, Melbourne, Australia.

book of faces is not only an admirable job of printing, but shows an interesting lot of machine faces as well. The interesting coverpage design is herewith shown. In the original it was printed in black and gold on dark-brown cover-stock.

FRANK LEE is assistant instructor in typographic composition in The Workingmen's College, Melbourne, Australia, and is doing much toward spreading the gospel of good printing in that faraway continent. Naturally, the style of his work shows the British influence, but at the same time its greater simplicity and less frequent use of brass rule shows that he is also influenced to some extent by the simplicity characteristic of the best Ameri-

the right-hand pages the same faces as exhibited are shown in straight-matter composition, and a complete alphabet with figures in order at the bottom of each showing. A feature of this book is that a very attractive border in red and green has been ruled on the pages by the ruling machine, which was probably done so that additional pages might be kept ruled, to be printed on the addition of new series of matrices. The embossed cover is highly satisfactory, but we fail to get the significance of the rule and border band below the two main display lines on the title-page. With this rule and border arrangement eliminated, the title-page would be improved about one hundred per cent.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Pot-Mouth Jets Become Clogged.

An Oklahoma printer writes: "We are having trouble with our Intertype mouthpiece. It will go all right on 13 ems, but in changing to a longer measure, 26 or 30, the holes will not emit metal sufficient for the line until they have been drilled or punched out. The metal was lately cleaned and toned with temper metal, and used according to directions, and we are at a loss what to do. We can get along, of course, but it is annoying to have to stop and open the holes each time we want to set long measure. Will appreciate any suggestion."

Answer.— We suggest that you increase the temperature of your metal a trifle. When metal is new it requires a greater heat. Do not turn down on your mouthpiece burner. Keep it at full height. It is desirable to have a thermometer to help regulate temperature. This thermometer will indicate degrees of heat so that you will not be guessing at any change you make. Keep the heat around 550 degrees, or higher if necessary. Occasionally it is found necessary to carry the temperature a trifle above normal to obtain the best results. See directions for drilling out back of mouthpiece in suggestions to Ohio operator.

A Keyboard Cause of Irregular Response.

A Michigan operator writes: "Am writing you in regard to a difficulty I have on my machine. My trouble is failure to get a response at the first touch of the key on the less frequently used characters such as cap. X, Z, @, short and, and pound mark. The trouble seems to be in the cam yokes failing to drop after being released by the trigger. Why this is I do not understand, as I have taken the cams out and cleaned them thoroughly, which does not seem to remedy the trouble. Have also had a little trouble with the spacebands jumping up on the rail as they are drawn into the box. This is very annoying at times. Hope that you can help me out of this trouble."

Answer .- We regret that you did not state what model machine you are using. We suggest that you examine the keybar banking bar, for doubtless there is some interference in that locality. You may loosen the screw that attaches it to the outside keyboard post. If it has no dowel pin, move up the bar as far as it will go and then tighten the screw. Depress the key lever of any of the characters that previously gave trouble and note if the cam drops on the roll. If the trouble was caused by the banking bar, it probably will be remedied by this operation. If the cam does fall to the roll and fails to turn, you should then remove the roll and roughen it with coarse sand or emery paper. If the milled edge of the cam is not as sharp as it should be, it may cause the cam to fail to rotate when it comes in contact with the roll. The cam pivot should be lubricated with clock oil. You will probably be able to

secure a supply from a local jeweler. If not, we can furnish you the address of the manufacturer. Your reference to the spaceband "jumping up on the rail" is not clear, and we would ask that you give us further particulars.

To Remove Intermediate Clutch Shaft.

A western publisher writes: "I have been reading your articles in The Inland Printer, and have a question for you to solve, probably very simple for you. The intermediate clutch on my machine is working badly and we wish to take it out. We took out the set-screw in beveled gear and tried to drive the shaft out, but it seemed to fit so tightly on the gear that it wouldn't come. We were afraid to drive very hard on it. Could you suggest some means by which we could get it off, other than hard driving?"

Answer.— You should have no trouble removing the shaft by the following plan: (1) Remove the belt from the clutch pulley and loosen the screw in this pulley. (2) Remove pin from the clutch knob and take off the knob. Be careful that the knob spring is not lost. (3) Remove the clutch pulley and loosen the screw in the gear. (4) Drive the shaft toward the back about one-half of an inch. Take a file and remove the burrs from around the edge of the shaft, and then drive the shaft out toward the front. If the shaft has been galled and does not move readily, apply coal oil to the bearing and rotate the shaft before trying again.

Matrices Damaged in Distributor Box.

An operator in western Illinois submits a new eightpoint thin matrix with three ears bent by the distributor screws. The following is his letter: "Kindly tell me what causes bending of enclosed matrix. It is from a Model 2 linotype, eight and twelve point, and the trouble lies in the upper distributor box. I have changed the lift so that it will run the eight-point smoothly and without bending, but when so doing it will not lift the twelve-point. When I set it so that it lifts the twelve-point smoothly, the thin matrices of the eight-point occasionally bend, old and new alike. At times, also, the distributor-shifter slide will not send the matrices onto the worm."

Answer.— We are of the opinion that your trouble is due to a worn box-bar point or top rails of box. To test, remove the upper box, place an eight-point thin space against the top rails and slowly raise it by the matrix lifter until it is up to the bar point. Observe how much free play is present between bar point and matrix. There should be a bare clearance. If you find more than this, remove the bar and lay the point on a hard metal surface, and with a hammer and punch spread the bar point outward a trifle. Before returning the bar to the box, observe if the lower side of the bar point is centered with the lower

rail of the bar. After replacing the bar, test again with a thin space, and when you have the proper distance between the bar point and rails, so that a thin space will lift freely, you are then ready for the next step. Loosen check-nut on the adjusting screw of the lifter lever and turn out on the screw a trifle. Send in a line of figures or other thick matrices. Have the distributor screws turning, and then turn in slowly on the adjusting screw. When the lifter begins to pick up matrices, stop turning on the screw and then tighten the check-nut. Try several lines of eightpoint, including thick and thin characters. Next you may try your twelve-point. There should be no reason for any further alteration of the lifter adjustment.

The following letter was received a week later: "I followed the advice you gave in your letter of March 25, and have had no trouble since, save with a few matrices that had been bent several times and again straightened. These, however, were past redemption. I think that most of my trouble was from the bar point. This is a Model 2, No. 169, and you may judge how long it has been in service. It had good usage before I took it, and I think it is a good

old machine still."

Irregular Temperature.

An Oklahoma operator writes: "Am having some trouble with machine, and if you can help me out it will be appreciated. The trouble is a back squirt. The pot lock-up appears to be perfect. The machine may run along for half a day and not stop once, then it may bother every two minutes. Metal collects on the mouthpiece. I can clean it off and put tallow on the mouthpiece, and the first two or three slugs will be perfect. Then it may begin back-squirting on the third or fourth slug. Metal sometimes collects on the back of the mold, and the back knife will not trim it off. If I set the knife on the eight-point mold and get it trimming good, it will bind on the tenpoint mold. We set all our newspaper matter on the tenpoint mold. Could the mold be warped? The machine is a Model K and is not two years old, and I have used the torch only moderately, not over fifty times in all, and that could not possibly cause the mold to warp. We use natural gas here, and the mercury governor on the machine gives trouble. The gas pressure varies a great deal here. The pressure governor does not keep it regulated. I have to put mercury in it every few days."

Answer .- It is quite possible that the irregular temperature is the cause of your back squirts. There is not regular heat for the mouthpiece, and when it gets chilled the accumulation of metal prevents the lock-up being close enough and a squirt is the result. The improper use of the torch once may have warped the mold disk. This condition may be determined by testing. Get the back knife so that it trims the slug to proper height on either mold. Then transpose the molds in the disk and cast a slug and measure. The height should be identical in both cases. If you find that one mold binds on the knife and the other does not, it will be advisable, under the present circumstances, to set the knife to the mold that allows the disk to turn freely, and allow the other mold to give slugs which are a trifle higher than normal. This condition may be necessary until you determine definitely regarding the warping of the disk. In using the torch, apply it to the under side of the throat below the mouthpiece, and see that the flame does not extend as far as the edge of the mold disk; backing the machine so that the disk advances on the studs will give more space at this point. If you have not the regular gas governor (F 1000) which is proper for natural gas, you should install one. You state that you have to put

mercury in it every few days. This would suggest that you are using the other type of governor (G 412), which is unsuited for natural gas that is not controlled by a gasometer. A still better plan will be to install one of the latest thermostat gas governors (F 2045). This governor contains no mercury; the gas control is operated by the expansion or contraction of two metal rods of special alloy, placed in the metal-pot just back of the well. One of the valves, which is operated by a multiplying lever and in turn by the expansion rod, controls the gas supply for the potmouth burner, while the other valve, operated in a similar manner, controls gas of the pot and throat burners. When these two levers are adjusted correctly, the control of gas supply is automatic, there being no need of a line governor at all. It is not a difficult operation to apply one to a Model K or any other machine, as a blue-print is furnished with the parts.

Putting in a Pot Mouthpiece.

An Ohio operator asked for particulars as to removing a pot mouthpiece and replacing it so as to avoid leaking, a trouble he encountered on a previous occasion. Our directions, in a general way, were as follows: (1) Start machine, and stop it when first elevator reaches lowest position. (2) Open vise to first position, raise first elevator to full height, draw out vise rest and lower vise to second position, allowing the left vise-locking screw to rest in the center of a chair. (3) Lower mold-slide handle, draw disk out about four inches, remove the pin from ejector link, take out the link and then remove mold slide. (4) Remove mold-disk shield and scratch a mark downward from the vent from the first jet of mouthpiece. (5) Place a wooden wedge between right side of crucible and the right vise-locking screw stud. This will brace the crucible while the mouthpiece is being driven toward the right. (6) Place a heavy brass drift against the left end of the mouthpiece and drive with a fairly heavy hammer. It may require a number of smart blows before the mouthpiece will start. When it is driven to the right about two inches, the wedge below it may then be driven out toward the left. After the mouthpiece has been removed, the throat may be flushed by several rapid downward strokes with the plunger. The metal may be caught by holding the metal-box beneath the front end of the crucible. After this is done, the seat of the mouthpiece may be wiped out and the hardened cement scraped from the surface where the mouthpiece banks. The mouthpiece, if it is to be used again, must be cleaned free from cement and metal. (7) Turn off the gas and allow pot to cool. When the crucible lips are cold, the mouthpiece may be prepared for refitting. If there appears to be any sign of a warped mouthpiece or crucible, it will be advisable to grind in the mouthpiece to furnish an even banking surface. This can be done by using fine emery powder and oil on the back of the mouthpiece, and by placing it within the lips of the crucible, up to full height, and rubbing with a lateral movement with heavy pressure. The stroke need not be over half an inch to insure that the ends are not rounded off. After this rubbing has been continued for about a quarter of an hour, the emery may be cleaned from the mouthpiece and crucible and an examination made of the abraded surface to determine the evenness of contact. If it appears uniform, the surfaces that had oil and emery on may be washed with benzin to remove all traces of oil. The holes in the mouthpiece should be cleaned out before it is placed in the crucible. We have found, by testing, that the boring of each jet from the back with a drill a trifle larger than that used for the jet, will tend toward keeping them from

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clogging. Drill from the back of the jet to within onethirty-second of an inch from face of the mouthpiece, using a No. 30 drill. (8) Remove the nut from the left viselocking screw stud and drive the stud forward one-half inch. This will allow the mouthpiece to be inserted without scraping the cement from its back. (9) Mix about onehalf teaspoonful of litharge with sufficient glycerin to make a cement of the consistency of news ink. Coat the back of the mouthpiece evenly with the mixture, but avoid the jets. Make the coating thin and of uniform thickness. The wedge may be oiled and then dipped into graphite so that it can be driven up firmly. Place the mouthpiece between the lips of the crucible and avoid rubbing off the litharge while moving it along to match the first jet with the mark scribed on the crucible near the right end. When the sidewise position of the mouthpiece is correct, push in the wedge and then drive it in firmly. Before the wedge is driven up to its fullest extent, lay a slug or piece of brass rule on the face of the mouthpiece and pound it with the hammer to insure that it seats firmly. Finally, drive up wedge as tight as it can safely go. When the various parts are attached, and the machine is brought to normal position, a lock-up test may be made to determine the accuracy of contact between the mouthpiece and the mold. This is done by removing the back mold wiper and scraping from the back of the mold, with brass rule, any adhering metal. Afterward coat uniformly the back of the mold with a thin film of red or bronze-blue ink and then connect up the disk slide and close vise and allow the cams to make a revolution. Examine the mouthpiece for ink marks to determine the closeness of contact. The nature and extent of the marks will determine what must be done. An even impression of ink is desired on the mouthpiece, as this will show that the two surfaces have a close contact which will obviate back splashes.

After several weeks our correspondent writes, telling of the difficulties encountered in removing the mouthpiece, and the subsequent results. The letter in part reads: "I thank you for your prompt reply. Will explain my delay in answering - I was awaiting developments. All is O. K. As to mouthpiece, it is in now and working fine. When I first attempted to drive it out it was stuck so tightly by rust as I afterward discovered - that it would not budge. The driving made it swell, thereby slightly cracking the upper lip of the crucible. As some rush work came in, I had to dress it down and start the machine. Of course the swelling caused a leak in two places - a stream the size of an ordinary pin. When I again had a chance I went after the mouthpiece. Finding it would not drive, I went after it with chisel and saw and got it. Then, after dressing and cleaning the lips of the crucible, I placed the mouthpiece with the litharge and glycerin. One of the lugs that the pot leg rested on had been broken off, so when I replaced the pot I had to readjust east, west, north and south, but we came through all right."

Slug Adheres to Matrix Line.

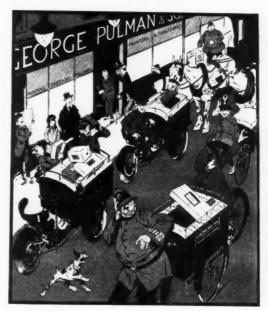
A Wisconsin operator writes: "I am having trouble with the bottom of the slugs not being properly trimmed, and can not remedy it. Following is an explanation. This occurs on a thirty-em slug, when the slugs become porous or begin to get hot—never when the slugs are solid—either a twelve-point or fourteen-point slug, never on an eight-point or ten-point slug. One end will trim all right, but the other will not. The cause is not due to the back trimming knife, because I have it set right. Now, I have watched the machine very closely during a casting revolu-

tion and this is what I have discovered, but do not know how to remedy it: Just as the mold is being pulled away from the line, after the slug has been cast, the end of the slug being opposite from the keyboard pulls out of the mold far enough so that the back trimming knife will not trim it properly, but the other end will trim to type-high. This happens only when the slugs are hot or porous, and not when they are solid. If this is not clear to you, please let me know and I will send you a slug."

Answer .- The cause of this trouble appears obscure, but we suggest that you make observations in the following way: Send in a line without spacebands and stop the machine just when the second justification lever rises the second time. See how much space there is between the vise cap and the back screw of the first elevator. There should not be over one point, approximately, or, to be exact, one-sixty-fourth of an inch. If the space appears greater or less, you should reset the screw. After making this test and trying it out, let us hear from you further. Also tell us what model machine you are using, and send a slug. The trouble may be caused by too much space between the ears of the matrices and the top of the mold groove, which will cause the matrices to pinch the face of the slug just as the first-elevator roller drops off the aligning elevation of the elevator cam. The reason that a spongy slug sticks more than a solid one is probably due to the relatively less adherence to walls of mold cell. When the first elevator is set so that there is but one-sixty-fourth of an inch rise at vertical alignment, there is little or no danger that the matrices will pinch or bind the face of the slug and cause it to withdraw from the mold cell.

Risk from Careless Manner of Cleaning Plunger.

A correspondent asks why we recommend dipping the plunger in a can of melted tallow before cleaning. We explained that dry-cleaning a plunger indoors with a brush causes the dislodging of lead oxid, which is ultimately inhaled by workers to their detriment. Careless machine tenders are responsible for this unsanitary method of plunger cleaning.



One of a Series of Six Illustrations Used on Calendar of George Pulman & Sons, Ltd., The Cranford Press, London and Wealdstone, England.

BOOSTED BY BIG BALL.

Being the true tale of how an Alaskan editor happily "put one over" the staid "Literary Digest" as a co-worker in a good cause.



N order that editors and other newspaper men in the effete East who may not chance to know how Alaskans can rise to an emergency may be informed, the following letter from Editor W. F. Thompson, of the Fairbanks Daily News-Miner, is printed to throw light on the subject. Mr. Thompson writes to The Editor and Publisher: "You

want a story of the way of the newspapers in God's Coun-

try, where all signs fail — well, here it is.
"This is the story of 'freak' work in the name of the Literary Digest. That is a publication you could never accuse of 'freaking,' but a freak was worked in its name, without its consent or authority, and entirely without its knowledge, yet it is a freak all in a class by itself, as such a thing never happened before in the newspaper work in the United States. One paper started a subscription list for relief of the Belgians, and another paper it had never heard of, published 7,000 miles away from the Literary Digest office, grabbed cards in the game, boosted the Literary Digest Flour Fund game, all in the name of the Digest and for its benefit and behoof, without an attempt to take any credit to itself for the work, and yesterday at an expense of \$15 telegraphed \$1,400 to the Literary Digest for its flour fund, as a result of two weeks' work on the part of the little roughneck daily which in that work tore its camp's society inside out. If one newspaper ever gave page after page advertising to another and stranger-newspaper's cause, worked day and night for that cause and sent \$1,400 in gold to that cause, without there being any way that the butt-in newspaper could gain name and fame therefor, and when said butt-in newspaper isn't even on the exchange list of the beneficiary newspaper, but must pay cash for its copies of that paper, I never heard of it.

Some Ball for the Belgians.

"Two weeks ago I noticed in the Literary Digest that the people of Belgium were hungry, and that the Digest was endeavoring to send them 20,000 barrels of flour. It occurred to me that there might be a printer or newswriter in the 7,000,000 list of starving Belgians, so I assessed the four boys in my shop a barrel of flour each for the Belgian printers, and added a barrel to it myself. The thought then occurred to me that as our crowd were about the least able to give of all this camp's people, I might as well mention the fact to my readers that Belgium is short of food. and did so. This is the dull time of the year here - the nothing-doing days, when money is scarcer than hens' teeth, but we caught the people. The women organized a 'wide-open' masquerade ball for the fund (the wide-open idea was our suggestion) and the scheme wasn't an hour old before the women of the camp and some of the men were in a Kilkenny fight. The other papers took it up, but we played for the wide-open part of the program, and although when the time for the dance came it was a hard matter to find a woman who had the nerve to say that she was going or had anything to do with the dance, the advertising of the 'questionable' nature of the dance made it impossible to keep anybody away - they all went, masked, hoping to see something good (bad), and the result was the largest attendance ever present at any dance given in Alaska, and a benefit to the Literary Digest fund of \$814.50 after all expenses were paid. Now, every woman

in town is glad to claim a 'part' in the dance's success. Our editorial regarding the dance, in the issue following the dance, probably you will not dare to print - although I do not care to have any of my high-class brainwork in the Iconoclast or in Elbert Hubbard's publications, no other

paper would dare to print them, probably.

People came to the shop with potatoes, wood, shoes, live chickens, a hand-painted fan, and the Lord knows what else, and offered them for the cause of the suffering Belgians. We took everything that came along, gave the donors credit for their barrels of flour, and then advertised the stuff for sale. We got rid of everything, although the wood and the fan hung onto us like leeches. The wood was 'black,' having been harshly handled by forest fires, and you couldn't get a man or woman to go within a mile of it, but we sawed it off onto the biggest corporation here at the last moment in the name of charity. The fan was a prize won by a woman at the mask ball, and it was so dinky looking that she wouldn't have it as a gift, so gave it to us, and we put her on the list for a barrel of flour for it. We gave that blamed fan fully \$1,000 worth of advertising. We made that fan look like a \$1,000 work of art, and finally we sold it for \$5 to a man on the creeks who hadn't seen it - a woman writes us that when he opened the box containing the fan he went up into the air and hasn't come down.

"Raised \$1,500 for Belgians."

"We have won for the Digest Fund nearly \$1,500 in two weeks. We will send more when it amounts to enough to send. We sent it in the name of 'The People of Fairbanks District, Interior Alaska,' for it was from them we took it, and there is no way the little Fairbanks Daily News-Miner can take or accept credit for the work except as an illustration among newspaper men of something they might imitate to good advantage but which they never heard of being done until now - when another newspaper has a better game than you have in the way of publicity, boost it, instead of knocking it. We feel almost as good to-day over having been able to boost the Literary Digest's Flour Fund game by nearly \$1,500 as though it had been our own individual game, and although it hasn't helped us any with the Literary Digest, which is too big to ever contain anything from our roughneck paper, and although we are not entirely popular with the square-guy element here since the big dance, we haven't lost anything at home to speak of by our work for the Digest - if we have, we were mightily lucky to lose it.

(Signed) "FAIRBANKS DAILY NEWS-MINER. " (Published Where the Gold Comes From.)

"W. F. THOMPSON,

"Editor, publisher, solicitor, collector, telegraph editor, reporter, make-up man, galley boy, financier, credit man, principal stockholder.

" (This to comply with the laws enacted by Congress since we last heard from Congress.) "

THE INSPIRED COMPOSITOR.

A story is told of a "printer's error" that once caused consternation in a country village. An arch in the church had become dilapidated and a fund was started for its repair. Upon one occasion, so as to make the appeal more widely known, the rector had a notice printed regarding the arch fund, with the result that on the following Sunday the announcement appeared in large type:

"The collection to-day will be for the arch fiend."-

Woodworkers Record.



BY BERNARD DANIELS.

A Fair Division of the Cost.

Scattered over the country here and there we find large manufacturing plants which are under managements that feel themselves justified in maintaining private printing-plants. There are possibly a few cases in which this judgment is correct, but that the proof is lacking in a majority of cases is certain. Therefore, it is interesting to find such a concern that really wants to know just what its printing is costing and to charge it to the right department.

Such a letter as follows would usually receive a private answer, but in this case we feel that there is sufficient material to prove valuable to a number of our readers in other than private plants. We give only extracts from this letter sufficient to make the points distinct and understandable:

In our private printing-plant, consisting of three Gordons, one cylinder press, which will take a 25 by 38 inch sheet, power cutter, stitcher, complete modern equipment with necessary type, cases, stands, etc., and employing four men, four boys and two girls in turning out a variety of work, charging the work to departments and branches, most of the charges being to four separate branches, we are confronted with the question as to whether or not it is worth while to keep an accurate cost system. That is, whether it is worth while to have each worker use a time-card, keeping track of his time, turning the same in each day, and having this time taken off and figured in on the entire job when the job is completed, in order to arrive at the cost, covering the expenses of the department and leaving a slight profit.

Now the question is, Is it worth while to go to this trouble and expense when we do not sell any of our products outside our own organization? Could not the foreman of the department estimate the cost of each job without having anybody keep any time of it, and then use that estimated cost for charging out to the various branches?

If, under either system, the department shows either a profit or a loss at the end of a six-month period, this profit or loss would be prorated among the four branches to which the printed product is sold, in accordance with the amount of their sales during the same period. In this respect, you see, this department does not need to worry as the ordinary printer would if he has a loss. If the product is sold too cheap and there is a loss, the buyers pay for it in another way, by standing their pro rata share of the loss, as explained above.

The problem that puzzles this writer is the same that every printer in the land is trying to dodge in one way or another. Placed in plain language, it is: "Does it pay to know the exact cost of everything entering into the sale of your product, or is it better to guess and let the margin go to profit and loss?" In this case there is another part of the business that in a manner looks upon the printing as a raw material or an auxiliary which need not be accurately priced because the other things are making the money. This sounds familiar because it is exactly the plea the printer always makes for excusing a low price or badly prepared estimate: "The other jobs will pay, and this is only a leader or a filler."

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No matter where a printing-plant may be located, or what part of a business it may be, it should have its cost system, and each customer or department should be charged with the actual value of the work produced for it. We are glad to note right here that this plant proposes to give the printing department a slight profit.

If I were running one of its branches I should certainly insist that the printing department put in the Standard cost system and charge my branch according to actual records rather than by a guess of the foreman and a prorating of the loss at the end of the year or season. If my branch made more sales on less printing, I should not want that excess cost charged against me on the basis of sales either. This will show the injustice of such a method of charging or crediting.

Without a time system of some kind, and a record of production, it would not be possible for the foreman to even approximately price all the work done, while with a simple form of the Standard system he could accurately price every single job and satisfy all the branch managers in a manner to keep peace in the family.

As to the cost of the clerical work: A bright girl could do all the cost-system work required in such a plant in about an hour to an hour and a half a day, and possibly one full day at the end of the month for making out the monthly report and figuring the average hour-costs.

So our advice to our correspondent would be to install the cost system at once, first getting rid of the idea that the red tape and clerical work need to be excessive. If it is, it is the fault of the man in charge. Would he think of running his main business without a carefully arranged cost and selling system? Then why a small department, which can greatly increase or diminish his selling costs according to the manner in which it is handled. Printing in such a plant is either one of the greatest producers or a big sinkhole for dollars in bunches, and the cost system will point out many places where savings can be made.

To the printer with a plant about the same size, or even smaller, we say: "There are instances where a plant of this size has been able to cut its costs from fifteen to twenty per cent by stopping the leaks brought to light by the cost system. There are others where an increase of production of ten per cent, through the elimination of friction and lost motion, followed within six months after the cost system got to working.

Without a cost system there is nothing to tell whether the best is being done on each machine; without records there is no way to tell whether the job was done in the most economical way and no way to make provision for doing it better next time.

Perhaps we have given this too much space, but we feel that it is because the private printing-plant does not have a cost system that it becomes an expense and burden to the house owning it and sooner or later produces in the minds of those in control a very hazy idea of the value of printing and a suspicion of all printing prices, including those of their own printing department.

Every printing plant or department employing more than two people should have a cost system and insist on its being regularly kept up.

What Should a Salesman Produce?

The above question is one that has worried employers and salesmen for years, and it is difficult to lay down any rule that will satisfy even a majority of the parties interested, though we may have positive opinions as to what is a just division of the spoils of the business war.

The question is brought up at this time by the following letter from one of our readers:

Will you please advise how much business a printing salesman should do, based upon salary paid, assuming a profit of twenty per cent net is obtained? Salary \$1,500, \$2,000, \$2,500, \$3,000.

Perhaps it will be better understood by most of those interested if we reverse the proposition and put it in this manner: "How much salary or commission should a salesman receive, based on the amount of value he produces for his house?"

Stated in this way it becomes a matter of careful calculation by the cost clerk and a part of the regular cost of doing business, and, as such, amenable to the usual rules of cost-keeping. Therefore, the first thing to do is to find out what the normal hour-cost of the salesman is and in what proportion it is to be distributed over the output of the plant with which he comes into contact. Where the selling department of the business is kept by the cost system as a separate department, and the record of each man's orders kept by the accounting department with the actual profit made on each, it is an easy matter to decide upon the proper salary or other payment to the salesman; but where this is not done it is necessary to collate from the records the items that create the cost of selling and to prorate them over the amount of business done to ascertain how much more than his actual salary or commission the salesman

We frequently hear of the engagement of salesmen on a basis of such and such per cent of the value of their orders, meaning the selling price of those orders, irrespective as to whether they paid a profit of ten or twenty per cent. Our correspondent states that he assumes a profit of twenty per cent net. This would be all right if possible, but under present business conditions the plant that is making a net profit of twenty per cent on its sales is so scarce that we may almost say it does not exist. The basis of all the price-lists that have been issued by the printers' organizations all over the country is a maximum of twentyfive per cent added to labor, and somewhat less to stock, according to quantity, and the net result is about eighteen per cent net profit if all the output is sold at these list prices; but we all know that a large amount of it is not even estimated at such prices and that unfortunately we are most of us in the habit of estimating close, to say the least.

The first thought that strikes us then is that the sales cost should be based on something else than the total sales, and the fairest proposition for all concerned would be that the compensation of the salesman should be in some manner based on the amount of profit he produced.

For instance, suppose that salesman "A" brings in a total of \$20,000 of business in the year and receives a salary of \$1,500; his sales cost an average of seven and a half per cent of the face of the bills, and if the house is making an average of eighteen per cent it leaves only a net profit of ten and a half per cent. Now if this salesman has taken a portion of his business at five per cent less than normal in order to get his quota, he has cut the house

profit in half and is really making more than the firm on this cut-price business.

Again, suppose salesman "B" is selling on commission based on the profits, and is informed just what it will cost to produce each job and told that his share will be onethird of the profit made on that job. He may sell \$20,000 a year and yet would not receive more than \$1,200 as his share if he sold at list prices, and less if he did any cutting; but the probabilities are that he would sell this business higher than list price in many cases because he is interested in the ultimate profit, and that his total sales of the same amount of business that "A" sold for \$20,000 will be \$21,000, and that he will get his share of the profit and earn as much or more than "A." Naturally he will avoid the buyers who are noted for buying on price and will gradually build up a business that will be far more desirable. If he were paid at the same rate as "A" he would make more, but it would not be a fair division for the firm unless he also shared the unavoidable occasional losses through misunderstanding of the specifications or other

The actual cost of a salesman is his salary or commission, the advertising necessary to introduce him (not all the advertising the house may see fit to send out, but that which is particularly to help him personally), the postage and clerical help he will need, the cost of dummies and sketches that he will suggest that do not materialize into orders, and the cost of supervision by the head of the house or his deputy, to which must be added his traveling expenses if he does other than local work. These items will vary not only with the salesman, but also with the house he is representing, some houses requiring their men to make a much more expensive show than others.

Here is a little table that will give some idea of this cost:

| | * | | * | | * | |
|--------------------|------------|------------|------------|------------|-------------|-------------|
| Salary | \$1,250.00 | \$1,500.00 | \$2,000.00 | \$2,500.00 | \$3,000.00 | \$3,500.00 |
| Advertising | 250.00 | 300.00 | 400.00 | 500.00 | 600.00 | |
| Postage and Cor- | | | | | | |
| respondence | 100.00 | 125.00 | 150.00 | 175.00 | 175.00 | 175.00 |
| Car Fare and En- | | 1 | | | | |
| tertainment | 200.00 | 250.00 | 300.00 | 350.00 | 450.00 | 500.00 |
| Errors and Allow- | | | | | | |
| ances | 75.00 | 100.00 | 100.00 | 125.00 | 125.00 | |
| Dummies, etc | 150.00 | 200.00 | 250.00 | 300.00 | 300.00 | 325.00 |
| Overhead or | | | | | | |
| Supervision | 300.00 | 350.00 | 400.00 | 450.00 | 500.00 | 550.00 |
| Total Cost Getting | | | | | | |
| Business | \$2,325.00 | \$2,825.00 | \$3,600.00 | \$4,400.00 | \$5,150.00 | \$5,800.00 |
| Dbl. Salary | 2,500.00 | 3,000.00 | 4,000.00 | 5,000.00 | 6,000.00 | 7,000.00 |
| Amount of 15% | | | | | | |
| Profit needed | \$4.825.00 | \$5,825.00 | \$7,600.00 | \$9,400.00 | \$11,150.00 | \$12,800.00 |
| Business to get | | | | .,, | , | , |
| this amount | 32,000.00 | 39,000.00 | 51,000.00 | 62,000.00 | 74,000.00 | 85,500.00 |
| Wages, cost % | 3.9 | 3.82 | 3.92 | 4.03 | 4.05 | 4.21 |
| Total cost % | 7.26 | 7.24 | 7.06 | 7.09 | 6.96 | 6.76 |
| Net profit % | 8.74 | 7.76 | 7.94 | 7.91 | 8.04 | 8.24 |

The calculations in this table were made by the sales manager of a large plant for guidance in keeping track of his sales cost, and the columns which have an asterisk (*) at the top are practically records of actual experience with the amounts evened up for convenience in calculating. The other three columns are averaged from the former.

It will be noted that in this case some items are carried to the cost of the sales department which you will say are included in the general-expense column in your plant because you do not keep the sales department as a separate department. Nevertheless, the study of this will repay you and may lead you to appreciate the value of keeping this department separate and adding in your estimate or your charge the proper amount for selling on those jobs that are actually sold by the salesman.

d

Below is another calculation based on wages only, and

on the allowing to the salesman one-third the net profit on all the work he handles. This table shows just what amount he would have to bring in at various percentages of gross profit to earn his salary as given at the top of the columns and leave the house a net profit of two-thirds the total percentage of profit on the selling price as named in the first column:

| Salaries | \$1,250.00 | \$1,500.00 | \$2,000.00 | \$2,500.00 | \$3,000.00 | \$3,500.00 |
|--|------------------------|------------|------------------------|------------------------|------------|------------------------|
| $\begin{array}{c c} \text{Business} & 15\% \\ \text{to allow} & 20\% \\ \text{paying} & 25\% \\ \text{above at} & 33\frac{1}{3}\% \end{array}$ | 18,750.00 15,000.00 | 18,000.00 | 30,000.00 24,000.00 | 37,500.00 30,000.00 | | 52,500.00 42,000.00 |

In using this table with a standard cost system, all the cost of the selling department, including salesman's salary, is carried in the general-expense column unless you want to keep it separate for the purpose of keeping tab on the increase or decrease of the individual items forming it.

The proper amount to give the desired profit must be added to the ascertained cost of each job or the hour-costs figured out to contain it. We prefer the former method for the reason that there are many occasions when it is desirable to increase the profit beyond the usual minimum, and because the cost figure and added profit show the salesman just where his share of the proceeds begins and thus saves any special accounting of the individual job and possible misunderstandings.

This table placed in the hands of the salesman would undoubtedly result in an increase in the amount of profit asked when he sees that he can make just as much for himself on \$15,000 of business at twenty-five per cent as he can on \$25,000 of business at fifteen per cent. It would also assist in making him understand that the low percentage of commission would be his own fault and an evidence that he was either with the wrong house or needed a gingering up in his sales methods.

While He Waits.

The cobbler has a sign in his window which says, "Repairs while you wait," and if you are very patient you may get them before sacrificing your mental equilibrium; but usually he does not let you watch him make the repairs; there is some screen or curtain or back room where the work is hidden from your too close criticism. And this is all right and proper. Some of them have the finishing machinery and apparatus out front, but if so there is usually a counter or barrier of some kind to keep you from getting too close.

It would almost seem as if some printers were trying to emulate the cobbler in giving "estimates while you wait." But they are really dropping far below the cobbler, because estimating on prospective work is something quite different from doing a simple piece of manual work of low grade, for the estimate carries with it a much greater risk than the dollar repair job which the cobbler did not estimate on but sold at list price. He has his fixed prices, and you pay them or you do not get the work.

If you can make a price-list and sell from that over the counter, do it by all means, for a price-list creates confidence in the mind of the customer and prevents mistakes on your part.

But do not make estimates while the customer waits unless you can get where he can not look over your shoulder and get wise to all the details. Few printers can make an estimate while the customer looks at them and maintain their mental equilibrium, and still fewer have the courage to invite the customer to sit down outside while they step

into the private office and make the figures. Therefore, do not attempt to make "estimates while the customer waits."

Remember that the only mistakes in estimating that really interest you are those where you leave out something or price something too low, and the cost of these always comes out of the profit. The work costs just the same as if you had included them at the right price, for the labor and the material has to be paid for whether you included all or half of it in the estimate. If you have made an error on the high side you simply do not get the order, so there is no chance for your errors to balance each other up and average. The advantage is all on one side—the customer's side.

No wise man will attempt to play a one-sided, deadsure-thing game with the man who has the big end. Why should the printer be the fool?

How Much?

These two words are what keeps the estimator as a necessary fixture of every printing-plant, and are also—or should be—the danger signal that puts every one in a printing-office on his guard to prevent a wrong answer. The asking of "How much?" should act almost as the waving of a red flag or a red lantern by the switch tender and cause the engineer who has the inquiry in charge to slow down until the assurance is given that the danger is past. That it does sometimes do so is evidenced by the inquiries that reach this department of The Inland Printer, of which the following is typical:

We are sending you herewith a little folder, which we would like very much to have you estimate for us. Would like to have you tell us what this job is worth in one, two, three, and five thousand lots, and what it should be worth in the same lots with the name of the customer changed on both sides. The stock to be 25 by 38, 80-pound, 7-cent enamel.

The estimate called for in reply to this letter we are giving in full because it illustrates the detail with which such estimates should be made, and gives us the chance to call attention to one point in the request that is indefinite enough to cause a dispute between the printer and his customer should they understand it differently.

First, we will give the estimate, as follows:

| rirst, we will give the estimate, as | tonows: | | |
|---|-----------|---------|---------|
| Stock: 1M. | 2M. | 3M. | 5M. |
| 1,000, 135 sheets; 2,000, 260 sheets; 3,000, 400 sheets; 5,000, 650 sheets \$ 1.5 | \$ 2.91 | \$ 4.48 | \$ 6.86 |
| Add 10 per cent for handling | .5 .29 | .45 | .69 |
| Cutting stock before printing | .25 | .35 | .50 |
| Composition: | | | |
| 8 hours, at \$1.50 12.0 | 0 12.00 | 12.00 | 12.00 |
| Lock-up, 1/3 hour, at \$1.50 | .50 | .50 | .50 |
| Make-ready: | | | |
| 2 pages, 4 hours, at \$1.65, on pony | | | |
| cylinder 6.6 | 0 6.60 | 6.60 | 6.60 |
| Running: | | | |
| 1,000 per hour 1.6 | 5 3.30 | 4.95 | 8.25 |
| Ink: | | | |
| At 75 cents per pound (half-tone ink) | 0 .85 | 1.10 | 1.60 |
| Binding: | | | |
| Hand fold, at 40 cents per hour3 | .60 | .90 | 1.50 |
| Change in name, front and back 2.0 | 0 2.00 | 2.00 | 2.00 |
| Packing and delivering | .60 | .70 | .90 |
| - | | | |
| Total cost\$26.0 | 6 \$29.90 | \$34.03 | \$41.40 |
| Add 25 per cent for profit 6.5 | 1 7.48 | 8.51 | 10.35 |
| Sell at\$32.5 | 7 \$37.38 | \$42.54 | \$51.75 |

This tells the customer what the job would cost in each of the quantities asked for with one change of name in each lot, and is made the way that many (perhaps most) good estimators would make it under ordinary conditions; yet it does not answer all possible demands that the customer may make, and would require some figuring on the part of the salesman to make a quotation on "How much if there

is no change?" Or on, "How much if we take 5,000 with a change on each 1,000, or on each 500?"

Had we made this estimate as below, it would have been possible to give the customer any such quotation he might ask for by means of a simple sum in addition, or, in fact, to so word the letter of quotation that he would not ask such questions:

The job consists of a circular 18¼ by 6½ inches, printed on both sides on medium grade white-coated book-paper, 25 by 38, 80-pound, and folded once, with the possibility that there may be a change of agent's name on both sides (two lines on each):

| | One | Additiona |
|---|---------|-----------|
| Stock: Th | ousand. | Thousand |
| 135 sheets one thousand, 125 additional thousand.\$ | 1.51 | \$1.40 |
| Add 10 per cent for handling | .15 | .14 |
| Cutting before printing | .25 | .10 |
| Composition: | | |
| 8 hours, at \$1.50 | 12.00 | **** |
| Lock-up, 1/3 hour, at \$1.50 | .50 | |
| Make-ready: | | |
| 2 pages, 4 hours, pony cylinder, at \$1.65 | 6.60 | |
| Running: | | |
| 1,000 an hour, at \$1.65 | 1.65 | 1.65 |
| Ink, at 75 cents a pound | .60 | .25 |
| Binding: | | |
| Hand fold, at 40 cents an hour | .30 | .30 |
| Packing and delivering | .50 | .10 |
| Total cost\$ | 24.06 | \$3.94 |
| Add 25 per cent for profit | 6.01 | .99 |
| Sell for\$ | 30.07 | \$4.93 |

The change of name would consist of the following items: Setting the type for the change, the alteration of the form, and the cost of holding the press while the change was made, and would figure as follows:

| Composition, ½ hour, at \$1.50 | .\$0.78 |
|--|---------|
| Altering form on press, ¼ hour | 38 |
| Press time for change and patching up, $\frac{1}{2}$ hour, at \$1.65 | 88 |
| Total for one change | .\$1.96 |
| 25 per cent for profit | 49 |
| - | |

Now we are prepared to write our customer a quotation for his work as he wants it and in such a way that he can not "queer" our figures by changing his mind regarding the way he wants those imprints changed. We would send a letter something like this:

We are pleased to quote on your circulars as per request:

One thousand copies of circular, 18¼ by 6½, printed in black ink on both sides of sheet, using 25 by 38, 80-pound enameled paper, and folded one fold \$30

Each additional thousand ordered at same time, \$5.

If you desire the names of the agents changed on both sides of the sheet, there will be an extra charge of \$2.50 for each change of name.

Such a letter will be readily understood by any business man and will be so straightforward that he will know just what he is going to get. He can have one thousand with two changes, or five thousand with one change, or three thousand with no change, or any other possible combination, and the price is plainly stated in the original bid.

If our estimators were always as careful to plainly dissect their prices it would soon be evident in the respect that would be accorded the printer and his prices. One of the greatest complaints that reaches us from the buyer is the difficulty of understanding the estimate of the printer and the suspicion that there is a catch in it somewhere.

There is also another side to this, and that is that the customer ought to know pretty nearly what it is he wants to buy before asking that a price be figured out. It is different with shelf goods that are sold by price-list and the

quoting on which only means the consulting of the pricebook and writing of a letter. Estimates cost, conservatively, about one-quarter of one per cent on the average.

Going Some, But Still a Long Way from Home.

It always gives us pleasure to record the advance of some fellow printer who has started out to conduct his business along rational and logical lines and endeavors to get a fair profit for his work, and we are only too glad to be able to point out to him how he may make still greater progress in the putting of his business on a known paying basis through the lessons his cost system is teaching him.

The following letter and request from a printer who has partially learned the lesson affords us a good text to preach from to others while helping him:

Enclosed you will find a sample of work, also summary sheet on the job showing our cost to be \$2.93 and to sell at \$3.66, that is ten per cent added to stock and twenty-five per cent to labor.

Before the installation of a cost system in this plant more than a year ago, this job, the same in every way, was turned out, selling at \$2.50 (cost unknown).

Will you please give an estimate on this according to the way you see it, and comment upon the efficiency and accuracy of our system regarding this job.

The job referred to is an order blank for school books, printed in black ink on one side of a sheet 11 by 8¼ inches, and consists of about five lines of type as a heading full across the sheet, a rule form with a one-line box heading and two lines of one word each and some leaders for signatures.

As our correspondent tells his own story so clearly, we are going to give the figures from his job ticket, which he sends, first, and call attention to what we consider as omissions in it. Then follow with our own estimate made upon the same basis that we should figure it were we trying to secure the order in Chicago.

Here are the figures from his job record:

| Stock: C | ost. | Sell. |
|--|------|--------|
| 125 sheets, 17 by 22, 20-pound Raccoon Flat, at 10 cents a | | |
| pound\$ | 0.50 | \$0.55 |
| Composition: | | |
| Hand, 1 hour, at \$1.00 | 1.00 | 1.25 |
| Machine, 1/3 hour, at \$1.20 | .40 | .50 |
| Presswork: | | |
| 5-6 hour, at 98 cents | .82 | 1.03 |
| Ink | .05 | .10 |
| Cutting: | | |
| 1-6 hour, at \$1.08 | .18 | .23 |
| | | |
| Total . St | 95 | \$3 66 |

Apparently, without analysis, this affords our correspondent a reasonable profit on his work, and it is, by his own admission, much more than he got for the job before, when it undoubtedly cost just as much.

But let us consider what he has omitted, to say nothing of the fact that his composition hours, both hand and machine, are priced too low. In the first place, he has allowed himself only ten per cent on what he puts down as the cost of the stock, which would cover the cost of handling if his stock was right, but will allow nothing for profit on the stock. In fact, however, he can not get 500 perfect copies of a job out of 125 sheets of stock when the job cuts four-out as this one does. His make-ready will take one or two pieces, most probably about four; his press O. K. will require another; and he will need a couple of perfect copies for his file in case the job should be ordered as a repeat and no copy sent. This accounts for two full sheets of stock; then his feeders will be no more perfect than the average and will spoil several sheets in running the job; besides which the bottom sheet in cutting and the

top sheet in finally jogging up the work will be soiled. Altogether this gives us about five full sheets or twenty small ones needed to produce full count; therefore, another half-quire should have been charged to the job. We will pass the other items as correct according to his own cost system, as the press and cutting-machine costs appear to be nearly correct. Now we come to the wind-up. It surely cost something to jog up the sheets, count them to see that full count was given, wrap them up and tie or seal the package, and deliver the same to the customer, yet there is no mention of any of these items or charge for them. This latter is where many printers are throwing away the time of a boy or a man without any thought that it costs money and that the customer should pay for the service. Had all these items been included, the price of this job would have been at least fifty cents higher, and the printer that much richer, as he paid for them even if he did not charge them.

Now, let us see how this job would show up according to the ideas of our estimator. The first thing that he says is that the job should be all hand-set, as there is no possibility of economically handling a half-dozen wide lines on a machine, and that as there are two sizes of type in it the time given must be wrong.

Here is how he gets at it:

| Stock: | Cost. |
|--|--------|
| 4½ quires of 17 by 22, 20-pound Raccoon, at 10 cents | |
| Freight or expressage | |
| Handling stock, 10 per cent | |
| Composition: | |
| Hand, 1½ hours, at \$1.20 | 1.80 |
| Lock-up for press, 1-6 hour, at \$1.20 | .20 |
| Presswork: | |
| Make-ready, 10 by 15 press, 1/2 hour, at 80 cents | .40 |
| Running 500 impressions, 1/2 hour, at 80 cents | .40 |
| Ink | .05 |
| Bindery and Shipping: | |
| Cutting stock before printing, 1-6 hour, at \$1.08 | .18 |
| Wrapping and delivery | .35 |
| Total cost of job. | \$4.03 |
| Add 25 per cent for profit | |
| Total | \$5.04 |

This shows the real value of the job to be \$5 or more, for we have purposely reduced the composing-room hourcost to what we considered our correspondent will find his when he gets right down to brass tacks with his cost system and includes all the charges that ought to be included, such as interest and depreciation or replacement, or possibly rearranges some of his factors, as his cutting cost is about 5 cents high and his job press a few cents high for his locality. Had we used the full Chicago rate for the composition, the price would have been 56 cents higher, or \$5.60 for the job.

Of course he will claim that, being in a smaller place, his cost is not and should not be so high, but he will find upon careful comparison that the greatest difference would be under fifteen per cent, and that would make the job worth \$4.75 in his town.

Our correspondent also sends samples of his time ticket and job ticket, the former so arranged that the workman can keep his whole day's time on the one ticket, no matter whether he works in one department or six. It is a good ticket, though rather large, being 10 by 14 inches in size. His job ticket is well arranged for a small plant, gives ample room for the handling of the newspaper as a job, and we should be glad to reproduce it for the benefit of our readers but for the fact that it is printed on a cherrycolored paper.

The system of timekeeping and charging used by our correspondent is very good, and if he will look carefully after the little items that seem too small for his men to keep separate on their time tickets, such as wrapping and delivery, he will be richer at the end of his next year of cost-keeping, and the difference will be split up so among his customers that they will not feel it and possibly not notice it.

Figuring the Cost of Paper.

This is the item in estimating that seems to give the printer the most trouble, and the point where more than fifty per cent of the errors occur. In dividing his paper into reams and quires he seems to get bewildered and either double or halve it. This, we think, is sufficient justification for giving two short-cut methods which figure the cost direct from the number of sheets.

The first seems to us the simplest and easiest to understand, and is as follows:

Find the number of full sheets required and the price by the ream. Divide the ream price by 5 and multiply the number of sheets by the quotient, point off four decimal places, and the result will be the cost of the paper in dollars and cents.

To illustrate: Four thousand booklets require 4,075 sheets of paper, 25 by 38, 60-pound, at 6 cents a pound. What is the price of the paper?

| 4075 sheets | 60 |
|-----------------|--------------------------|
| .72 | .06 |
| | |
| 8150 | 5)3.60 price by the ream |
| 28525 | |
| | .72 |
| \$29.3400 price | |

This shows the price to be \$29.34.

The second method is to double the number of whole sheets required and multiply the sum by the price per ream, pointing off five decimal places. Using the same example, this figures out in this manner:

| sheets | 60 | | | |
|----------|----------|-------|-----|------|
| | .06 | | | |
| | | | | |
| | \$3.60 | price | per | ream |
| per ream | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| price | | | | |
| | per ream | | | |

If you have another equally good method of figuring, these may prove useful to you, as it is always wise to check up your paper calculations by two methods—that is, to figure one way and check up by another—as it prevents error more efficiently than checking up the same way that you originally figured.

DISILLUSIONED.

A short time ago a servant living in Yorkshire gave notice to leave her situation, informing her mistress that she was about to be married.

As the time drew near for leaving, she addressed her mistress thus:

- "Please, mum, have you got a girl yet?"
- "No, Bridget. Why do you ask?"
- "Because, if you haven't, I should like to stay."
- " Why, I thought you were going to marry the sweep! " $\,$
- "Oh, yes, mum," replied Bridget, hesitatingly. "But when I saw him after is face was washed I felt I could not love im.— *Tit-Bits*.

Written for THE INLAND PRINTER.

HOW WE GOT OUR ALPHABET.

NO. IX .- THE ENGLISH ALPHABETS.

BY WALLACE RICE.



O far as letters go we have only one alphabet in English; so far as forms go we have six. Our capital or majuscule letters, generally speaking, are traceable to the lapidary forms in use in Rome in the fifth century before Christ with little or no change. Two directly opposite causes may operate to keep a signary so long

unchanged: either its use by a small people remote from the whirl of civilization, or, as with us, its use over an enormous territory. These capitals form the first of our English alphabets, and are the ancestors, more or less remote, of the other five. Small capitals are their little brothers, invented by Aldus Manutius and used for the first time in his edition of Virgil, printed at Venice in 1501. Italic capitals are their children, invented by French typefounders during the sixteenth century, the only difference being their forward slant.

The Latin alphabet had only twenty-three letters, and the only change we have made in it is by adding the W and differentiating I and V, which were both vowel and consonant in Latin, into consonantal J from vowel I, and vowel U from consonantal V. The Anglo-Saxon letters suffered an eclipse from the Norman conquest in 1066, and with them went the old Wen rune which was used for W. In its stead was written at first VU, soon after followed either by VV and UU. Being a simple sound, the two Vees were interlaced as a ligature or digraph. In certain forms of the Italic minuscule the V and U can still be distinctly traced, just as in the earliest type-forms the two Vees are interlaced. The J was not set apart from I and the U from V until 1630 in England, and the refusal to separate them persisted until 1822, when an English dictionary showed but twenty-four letters. In some classical dictionaries published in English the separation has not yet been made.

With these slight exceptions the three capital alphabets, Roman, small capitals, and Italic capitals, could be read with as much ease by the Latins of twenty-four hundred years ago as by ourselves. But with the minuscules they would have more difficulty, for these have been evolved through the centuries from two quite different forms of Latin writing. One of these, used for books and important manuscripts, is called uncial, from the Latin word signifying inch, though the characters so termed were seldom tall enough to justify the word. The other, used in the affairs of every-day life and on papyrus as distinguished from parchment, was styled cursive, running, just as we still speak of a running hand for our script.

As the names indicate, the uncial was more dignified and preserved more of the characteristics of the original capitals, while the cursive took on forms which repeatedly through history have shown a tendency to degradation amounting to illegibility. The principle of least resistance is always at work, as may be noted in handwriting of more than one of our friends at this moment. The letter a, for example, retains few of the marks of its origin in A. It is found in the cursive of the Pompeian money-lender's notebooks, and it also appears in late Roman uncials. The b, in which the upper loop of B is lacking, is purely a cursive letter of great antiquity, transmitted from Gaul to Ireland in the fifth century, and from Ireland to England in the

capital, and the minuscule and small capital are hardly to be told apart in our present type.

In d there is a maximum of change, the stem of D being prolonged and the curve shifted to its right from the left seventh. Small c, on the other hand, is merely a smaller side. It came about through the cursive writing of the letter with a single stroke, as our script capital letter is now written, with a consequent tendency to prolong the curve upward past the stem, though at first the stroke was horizontal. Julius Cæsar is said to have used this form of the character instead of a. A similar form, closely resembling the Greek minuscule Delta, is still used in our handwriting. From the same causes arises the form of E which looks like a 3 reversed. A shape like it, in which the three sides and two right angles of E have been reduced to a single curve, is found in early Roman uncials, and by a mere joining of the crossbar with the upper point of this curve our present e was made as far back as the third century after Christ.

The f is an old Roman cursive which crept into uncials in the fourth century of our era, and the present script form we use, which looks more like a derivative from B with its double loops, is found in Gallican cursive. Without the intermediate uncial and cursive shapes it would be difficult to trace the evolution of G into g. This begins with an elongation of the bar of the capital into a character like a 5 upside down, followed after years by the Irish form. which straightens the upper curve, and waves the exaggerated bar downward like an S. The Anglo-Saxons joined the lower curve into its present loop, and by the ninth century the older straight line at the top was also looped, a relic of it remaining in the little kern above the upper loop. An ancient Roman cursive and later uncial sign is h, in which half of the right perpendicular member has disappeared to enable it to be formed with a single stroke.

From quite another cause comes the dot over the i. In Latin iu and ui are frequently found, and ii is far from uncommon. The undotted form is very old, and its use with u or when doubled led to confusion. In consequence, the writers of the eleventh century marked the i with a grave accent, but only where it could be confounded, much as newspaper writers to-day overscore an n and underscore a u, or as German script requires a mark above the u to prevent its being mistaken for an n. Manifestly the first typemakers had either to have two forms of the letter or take one which always differentiated itself; after trying the first method for a number of years they chose the second, the accent reducing itself to a dot in the process in Roman, though it still persists in black-letter. The capital J is taken, in reversal of the usual process, from the small letter, which was originally an initial form of i and undotted like it. The dot over j is proof that the letter was incorporated into our alphabet after the dot was placed over the i, for it is not of the least service now.

The upward rise of the k stem is not found earlier than the twelfth century, and then first in Lombardy; little used in Latin, it demanded little change. Our I is an old Roman cursive, and to the same source both m and n are traced; the angles of the two last turning readily to curves to permit their transcription without taking pen from paper. O is so manifestly itself in every sort of writing that its lack of change in everything but size in capitals or small letters requires no explanation. The p is found in both uncials and cursives, and so is the q; their forms explain themselves. But r, with its loss of both the upper curve and the lower tailing line, has suffered almost the extreme of change from very ancient times, this form being

an old Roman cursive; the widely differing shape it bears in script, on the other hand, goes back to the uncials.

Uncial, too, is the usual form s, showing the distinctive double curve of the capital letter. Precisely the difficulty of this straightened it in the cursive writing on papyrus to the old-fashioned f-like letter, the precursor of which is in both Irish and Anglo-Saxon minuscule. The present script form is comparatively modern, being taken from blackletter. A curious relic of its origin persists in t, showing the difficulty with which inherited characteristics are cast off in alphabets. The old minuscule was a flat upper bar from which hung a c-shaped curve, and it was made, as a moment's practice will prove, by writing the bar first from left to right and curving back the rest of the letter. This custom remained when the lower curve was partially straightened and its top allowed to appear above the crossbar, and the evidence of it lies in the rounded aspect of the line to the left of and above the bar to-day. The Italic letter, contrariwise, shows by the cleanness of the stroke that the t was duly crossed after the rest of the characters had been written, which corresponds with the known origin of Italic. It was first used, as small capitals were, in the octavo Virgil of Aldus, printed in Venice in 1501, and was dedicated to the Italian people, having been modeled upon the handwriting of Petrarch. The French gave more slant to the Venetian minuscules, and themselves designed the capitals for it, Aldus having used a straight letter for this

The v is the old capital and u the uncial and cursive form of the same Latin letter, which was doubled for the w. The x, like the v, is a reintroduced capital form, the uncial and cursive showing curves for the principal stroke of the letter. Our y is no more ancient than the twelfth century, and the z is also a reintroduced capital, the commoner form having had a tail, which was added in the later minuscule to prevent confusion with the form of r called

rotunda, still used in French writing.

Black-letter was a crabbed monkish hand, difficult to read, which was fashionable in Germany at the moment of the invention of movable types, but which the Italian printers wisely refused to adopt, taking as a basis for their characters the clear and beautiful letters which were designed by the great English scholar Alcuin (pronounced alkwin) about the middle of the ninth century at the request of the Emperor Charlemagne, and founded upon the Irish semiuncial which St. Patrick brought to the Green Isle in the fifth century in its modified form as the English book-hand of later growth. It is called, from the Emperor's name, the Caroline minuscule, and supplanted almost immediately the old monastic uncials as well as the cursives of the lay world by reason of its superior legibility.

This Caroline minuscule was also the basis of the script of Italy, which was generally copied in England in Elizabeth's time as one of the consequences of the revival of learning which is known as the English Renaissance, and is the basis of our own handwriting to-day. Such changes as this presents are due to the material used — pen, ink and paper — to the need for a flowing hand which does not require lifting pen from paper, and to the curves on the right-hand side of the small letters which are a necessary

consequence.

It is noteworthy that, like Latin, few English letters have any names, in the sense in which Hebrew, Greek and Runic letters had. The vowels are identified, necessarily, by their so-called long, or name, sounds, which have by slow changes assumed the diphthongal character they now all possess instead of the older sounds, identical with those of German, which they had in England as late as Shake-

speare's time. The consonants, generally speaking, have the same names they bore in Latin, the long Latin E, pronounced much like our long A, becoming an English long E, which is nearly the Latin long I. But even in the dictionaries it is apparent that they generally owe their names, when they are given at all, to their use for some particular purpose based upon their shapes, or some purpose not strictly alphabetical in the trades.

Be seems to have come to such name as it has through the verb, or when written Bee from the insect. Cee derives from the Cee-spring used in vehicles, Dee from a Dee-lock. So far as dictionaries go, Gee and Pee have no names at all which have been used. Ell takes its name from architure, Em and En from the printing-office use of them in connection with quadrats. Tee is from carpentry, and Vee from several sources in the arts, which is also the case with Ex. The difference of the vowel in Jay and Kay shows that older English pronounced them as if spelled jah and kah, the latter like the Latin. And the Latin so pronounced what we call Kay to differentiate that character from their C, which they called kay.

The first of our letters in order to have a real name is Aitch, which is noteworthy as not having in it the sound it names; the Irish often call it Haitch in a needless attempt to correct that supposed fault. For some reason which remains an etymological mystery, this name comes from the Spanish, who call the letter eche (pronounced aitchay). Its older name in English was spelled ache, and the change was made when the old English word ake came to be spelled in the same way by some misled reformer of those days. Cue gets its name from its tail, and it is derived from the Latin cauda, a tail, through the French, which also spells it queue. Here again the name has not the sound of the letter, which was lacking in Anglo-Saxon, cw taking its place as it has its value. The name of Double-U explains itself. Wy or Wye also has no sound of Y in it whatever, which would be perfectly represented by Ye, as in Irish. The last of the letters is distinguished by having two names seldom used in America, where Zee, analogous to so many of the other letter names, has taken its place. One of them is Zed, which is a quaint survival of the original Phenican Tsade, and the other is Izzard, surviving chiefly in the proverbial phrase "from A to Izzard." It is said, but not with much authority, to be so styled from a corrupted pronunciation of S hard, being the sonant sound of which

The arrangement of our letters goes back primarily to the ancient Phenician nearly three thousand years ago, through the Greek, Latin, and Norman French, being substantially identical with Latin in arrangement as in names. When we added Jay, it was placed immediately after the I it derived from, and the same is true of Vee and then Double-U, which were taken from U. It is only in these three letters that the English alphabet differs from Latin. Truly, when we speak of Roman letters, we mean what we say with exact literalness.

KNOWLEDGE.

The pleasure and delight of knowledge far surpasseth all other in nature. We see in all other pleasures there is satiety; and after they be used, their verdure departeth, which showeth well that they be but deceits of pleasure, and not pleasures; and that it was the novelty which pleased, not the quality; and therefore we see that voluptuous men turn friars, and ambitious princes turn melancholy. But of knowledge there is no satiety, but satisfaction and appetite are perpetually interchangeable.—Bacon.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Chlorid of Iron Solution-to Prepare.

J. L. Taylor, St. Johns, Newfoundland, writes: "As an old reader of The Inland Printer, I bother you with this question: "How should I go about making a chlorid of iron solution for copper etching from lump ferric chlorid? You can understand it is easier to transport the iron salt in lumps than in a solution, and if I can turn the former into the latter I will be obliged to you for the information."

Answer.— Get a glazed earthenware pot, such as they use for cooking beans in Boston, and for every pound of ferric chlorid lumps you put into the pot add eight and one-half ounces of water. Put it on the back of a stove until the iron salt is dissolved. Take one-quarter of this iron solution in a graduate, and while stirring with a glass rod add aqua ammonia, drop by drop, until it becomes quite thick. Pour this thick solution back into the pot and boil the whole. After the solution cools, test with a Beaumé hydrometer. It should be forty degrees strong, and this is the strength you should use it if you want to do half-tone etching. For photogravure etching you will need to have several strengths of etching solution, which are easily obtained by diluting with water.

Screens for Rotary Photogravure.

"Experimentor," New York, who asks about rotary photogravure screens for experimental purposes, will find the following by R. B. Fishenden in Hunters' Diary to answer his question:

A screen for experimental work may be made from an ordinary 1 to 1 ruled screen by copying in the camera. A sheet of white paper must be placed on the copyboard, and a negative made, using as a diaphragm a narrow, vertical cross, the width of the arms being similar to the diameter of the f32 stop of the lens used. The screen distance must be set by visual examination in the usual way, focusing to obtain the narrowest possible bright lines. Screen copies made in this way require careful intensification and reduction, but they are quite suitable for experiments and give good results. Specially prepared screens of various kinds are now obtainable for photogravure. It is best to purchase, as an original screen, a negative - that is to say, a screen which has thin, black lines on a white ground. From this copies can be made on process dry plates, which are in every way satisfactory. In this manner the risk of constantly using an originally engraved screen in the printing-frames is avoided.

Kodachromes.

For some time past there have been whisperings that the Kodak Company had worked out in its research laboratory

a two-color method of making portraits. This would be of interest of course to processworkers. The Photographic Journal of America has this description of the process: It consists in making two exposures, at one sitting, on special panchromatic plates (Kodachrome), one through a red and the other through a green filter. For these exposures, which of course must be made without any movement of the sitter, either a specially designed camera or one with a shifting back must be used. The plates are developed in the usual way, and washed. They are then chemically treated to remove the silver image, leaving the plate in appearance a clean sheet of gelatin. After drying, the plates are immersed in baths of suitable dyes, the exposure made through the red filter being dyed green, the one made through the green filter being dyed red. The dye enters the gelatin where the silver was not present after development and a dye positive is the result. The two dye positives are then superimposed in register and bound together to make the finished picture. When illuminated from behind they display all the colors of the original, within the limits of a two-color process. The colors for which it fails are blues, violets, magentas and purples. The flesh tints, on the other hand, and all shades of red, orange and green - as well as black and white - are faithfully rendered. The colors are fast both as to light and heat.

An Offset Perfecting Press.

Walter Scott & Co., of Plainfield, New Jersey, now have in operation a roll-fed offset web perfecting press that will print ten thousand eight-page illustrated newspapers in an hour. To processworkers this is an interesting announcement, for it means that half-tone and rotary photogravure are going to have a competitor in the illustrated-supplement field. It means also that we are going back to first principles in the production of the illustrated daily newspaper, for be it remembered that the first daily newspaper in the world was produced in New York city in 1873. It was The New York Daily Graphic, the illustrations of which were made by photolithography, which is the method that will be used, with slight variation, on the new press. The Daily Graphic lived to be eighteen years old, and if the offset method of printing had been discovered twenty-five years ago, not only would the Daily Graphic be in existence now, but it would have imitators everywhere. The offset principle for printing illustrations on print-paper has advantages that stereotyping can not approach, and the time required for getting illustrations ready for the press is so much quicker by the photoplanographic method (which is the term by which the new process will be known) than by photoengraving and stereotyping, we are likely to hear much about offset printing on newspapers in the future.

a H d N s v e v v t d

Etching Copper Half-tones Evenly.

"Etcher," Seattle, writes: "Can you advise as to the cause of the fine dots in the shadows of half-tones not etching evenly? Every dot in the negative appears equally intense and should come on the enamel equally clear, but after etching with chlorid of iron it is found that the etching never penetrates some of the dots, though they showed up as clear as the others after printing and developing."

Answer.— The trouble comes from not properly preparing the copper plate for etching. An imperceptible film of enamel is left covering some of the finest dots, and the etching solution is prevented from acting on the copper by this film. "Etcher" does not tell how he handles the developed print, though it is supposed he uses something to

the interesting things he saw during his visit among us. He began by commending "Horgan's Half-tone and Photomechanical Processes," published by The Inland Printer Company, for its lucid explanation not only of the photomechanical processes in use to-day, but also for its description of the processes that have been tried and are liable to be rediscovered by those who would, but for Horgan's book, be unacquainted with processwork of the past.

Mr. Newton credited Chicago with the most enterprise in processwork. He mentioned particularly the advanced machinery used by the Goes Lithographing Company, of Chicago, for handling large work and the speed in which they can now produce colored posters. Work that formerly required several months can now be gotten out in a few



"COME WEST, YOUNG MAN!"
Photograph by Eugene J. Hall, Oak Park, Illinois.

clear the copper of all unnecessary enamel film, or "scum," as it is called. The solution he uses is possibly too weak. For this purpose it is customary to use an acid that will dissolve the glue or scum and etch the copper slightly. Muriatic or acetic acid, in combination with chlorid of sodium, or common salt, will do this. One ounce of an acid, with one ounce of salt in ten ounces of water, is a formula easily remembered, and will be found quite effective providing it is used with a fine, stiff-bristle brush and the whole copper surface gone over quickly until every dot in the copper looks equally bright, then it can be placed immediately in the etching bath, and will be found to etch evenly.

A. J. Newton on American Processwork.

A. J. Newton, former principal of the London County Council School of Photoengraving and Lithography, has just passed through this country on a tour of investigation. While in New York he was the guest at dinner of The Graphic Group. After dinner, and being introduced by John Clyde Oswald, Mr. Newton spoke for an hour on weeks, while effects that required twelve printings are now accomplished with five. Mr. Newton said that it was in simplifying present methods that improvement would come in the future, for he could not see that radical changes would take place in the processes themselves. It is not higher prices, he believed, but higher profits that were needed, and these higher profits would come in conserving much of the misspent time. For instance, he held that color-plate makers who employed from six to eight finishers to one photographer were not making proper negatives, and the same with half-tone makers who employed four finishers to a single photographer. In other words, he approved of what has been advocated in this department: "Get it in the negative."

The First Three-Color Printer.

Three-color workers of to-day will be interested in the career of the first three-color printer, Jacques Christophe leBlon, told in the last *Penrose's Annual*. The story, in brief, is about like this: Born in Frankfort in 1670, of a

family of artists and copperplate engravers, leBlon studied both painting and engraving. In 1696 he was a painter of miniatures in Amsterdam. Finding more money in mezzotint engraving, he next turned his talents to that and hit on the idea of printing mezzotints in colors from three plates, one for the yellow, another for the red, and a third for the blue. He was evidently acquainted with the threecolor theory, for in 1722 he published a book on the subject under the title "Il Colorito." The color separations for his mezzotint plates were of course due to his welltrained color judgment. What talent this required will be appreciated thoroughly in these days of photographic color separation. His first color prints were produced in 1704, and they sold at once for from \$125 to \$165 each. He kept his method of working a secret and evolved a getrich-quick scheme on it. He went to the Hague, where money was plenty, in the hope of floating a stock company, but the circumspect Dutchmen refused to risk their money. He then tried Paris without success. Going over to London he ran across a Colonel Guy, a wealthy art connoisseur. (The original "guy" possibly.) Guy backed a company to publish leBlon's mezzotints and it proved a great financial success, at first. Prosperity did not agree with leBlon. He neglected his work and confided his secrets to his cousin. The color reproductions deteriorated owing to the lack of the master's judgment and the company became bankrupt. LeBlon escaped jail somehow. He started another color printery which was immensely successful for a time, but failed later. To keep out of jail this time, leBlon was obliged to flee the country penniless. With borrowed money he got to Paris and after five years secured a patent from the King of France for his color prints. He was sixty-eight years of age by this time, with failing eyesight. He disappeared from his associates, so that how, when and where he died was never known. If you want to know the value of one of leBlon's color prints to-day, try to buy one.

Posters and Poster Art.

The American Institute of Graphic Arts recently gave in New York an exhibition of poster art that would justify the existence of the Institute. Such exhibitions are of educational value to artist, designer, ink and paper maker, publisher, advertiser, printer and, above all, to the public. And still, before the formation of the Institute, there was no organization in the metropolis to provide such an exhibition. It is to be hoped these posters will be shown in all the large cities. They are from the collection of Henry Lawrence Sparks, who has some fourteen thousand other posters. Eleven countries were represented, with an average of about ten posters from each country. A noticeable feature was the way in which the characteristics of a nationality were reflected in the posters. The mysterious Jap; the frivolous Frenchman; the sturdy German; the graceful Spaniard; and our own cosmopolitan country, a mixture of everything without any particular style. The superiority of the foreign poster is evident at once and the reasons for it are many. In Europe a poster artist is encouraged as a great cartoonist is here, he gives his thought and talents to posters and is paid accordingly. In this country a poster-design order is given to any illustrator to turn out as part of his week's work. Abroad, an advertiser does not spare money for a good idea and a well-printed poster, which he uses in many sizes and for all purposes. Here, too, little money is paid for the design, and new designs are sought for each purpose. And then we must remember that newspaper and magazine advertising is not used in Europe to the extent it is in this country, so that the European advertiser is compelled to use the poster to introduce his wares. We have much to learn from Europe about poster advertising, the first thing being to get a good idea made resplendent in color by a poster artist. It costs no more to print a good poster than a bad one, while the increased advertising results make the artistic poster the cheaper one by far.

Huebner-Bleistein Offset Press Work.

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For several years past, many inquiries have reached this department regarding the Huebner-Bleistein patents and what they meant. Not having any information about them, nothing was printed. W. C. Huebner recently brought to The Inland Printer office two large rolls of exhibits of work produced by their methods on the offset press. One roll came from Stone, Ltd., Toronto, and the other roll contained prints from the presses of Goes Lithographing Company, of Chicago. These exhibits prove conclusively the great possibilities of the offset press in color printing. If, as Mr. Huebner claims, a plate 48 by 64 inches can be printed from at the rate of 3,500 an hour, and an edition of 100,000 run off without changing the plate, then the Huebner-Bleistein methods mean something. To reach the results now shown, Mr. Huebner says that eight years of experimenting have been gone through and \$500,000 spent. A description of their machinery could not be attempted in this brief paragraph, though it should be said that the colored results in six printings are equal to lithography that has gone before in ten or more printings. By their photographic color-separation methods they can go to press with a color job, so Mr. Huebner says, in a few weeks, which heretofore would have taken months. All of which would seem to indicate that the offset press is only beginning to show its usefulness.

Process Notes and Replies.

From Hunters, Limited, London, comes a pocket diary for 1915 which contains much valuable information for the photoengraver. With it was the company's magnificent catalogue of supplies for processworkers.

Frank S. Henry, Philadelphia Trade School, will find a rotary photogravure printed in colors in The Inland Printer, December, 1908.

W. H. H., Salem, New Jersey: You can buy dry plates made especially for photoengraving under the name "Process Plates." They work as well as wet plates.

Maurice Joyce, of Washington, D. C., celebrated his eightieth birthday recently. It was Mr. Joyce who invented the Kaolatype process, which was the first "chalk" process. "Mark Twain" saw fortunes in the Kaolatype process and purchased it from Mr. Joyce for \$10,000.

Melvine Howden, Fillmore, New York, is advised to write to The Dodge Processes, 21 Park Row, New York, if he wishes to go into photoengraving in a small way.

"Operator," Kansas City: The law forbids the transportation of dry guncotton. Wet guncotton can be easily dried by spreading it in a thin layer on a sheet of clean muslin with another sheet of muslin for a cover. The drying had better be done out of doors.

NO NICE EDITOR WOULD.

A young woman in the journalism class at K. U. was asked how she would go about it to get the news of a fire in a distant part of town, late at night, after the street cars had stopped running. "Well," she replied, "I suppose I'd have to call a taxi and go to the thing, but personally I don't think any editor who is a gentleman would make a girl go to a fire at such a time in the night."

Written for THE INLAND PRINTER.

A STAKE IN THE BUSINESS.

BY G. D. CRAIN, JR.



EN years ago a certain successful printing establishment was being conducted in a middle-western city of about a quarter of a million population. In addition to handling general printing work, it specialized in railway printing and engraving. The foremen of all three departments were unusually efficient, able and aggressive

executives. The business prospered. The volume of trade, the responsibilities on the foremen, as well as on the head of the house, increased. They got more salary, it is true, but could not help feeling that since they were contributing so much to the business, they should have a permanent interest in it.

Finally, they went to the proprietor and presented the case.

"Look here, Boss," they said in effect, "We've been working for you for a good many years; we've made good; we've brought you business. We've helped to make this house one of the biggest and most successful in this part of the country. We know you've paid us well, but we want something more than a job. We want a stake in the business. Will you give it to us? You can name the terms, so long as they are fair and reasonable; but arrange it so that we will be working for ourselves as well as the company."

The head of this concern was a particularly strong man—on the surface, at least. He knew the value of the work these foremen had been doing, but he also thought that his own labors were chiefly responsible for the success of the business. He had an idea that the youngsters, as he called them, were a little inclined to exaggerate the value of their services.

"Boys," he said, smiling, "you all know that I have been paying you well. I think that for your ages you are getting more money than any other foremen in the business in this town. You're looking for money, aren't you? Why do you care whether you have an interest or not, so long as you are getting the grapes? Forget this idea of having a share in the business. I'll take care of you — but this is my proposition, you know."

The attitude of this printer is typical of that of many other employers, who underrate the importance of the men who are in charge of the various departments, whether they are in the shop or in the office or sales ends of the work. They regard them as cogs in the machine, and so they are; but they are important cogs which can not always be replaced.

In this case the three men referred to lost no time in resigning. One of them took a partnership with a young printer who had a small but growing shop, and the two have made good in the general field. The second went into railway printing exclusively, won the favor of the roads which had been giving most of their work to the older house, and has had to erect a fine plant to house his business, which is now much larger than that department of the concern which he left.

The irony of fate, however, is that the head of the engraving department is back in the building where he formerly worked; but he is there as the head of his own business, which is devoted to that line. The old house went to pieces and failed utterly only two or three years after its executives left it, and the engraver later found it a convenient location and has been operating there ever since.

That is an extreme case, you will say; so it is. The

printer referred to — this is a true story, by the way — might, and probably would, have failed under any conditions; but his failure when he lost his three best men was inevitable. Had they been given an interest in the business, the chances are that they would have been able to carry it along so for some time, at any rate. When they left it, taking with them much of its business, the chief props were withdrawn, and its collapse was a matter of only a short time.

Employing printers sometimes wonder why there are so many journeymen who are ambitious to set up for themselves, and who at the first opportunity get into the business on their own account. They should be the last to criticize ambition, and ambition nearly always expresses itself in a desire for ownership of something. Individuality wants to give expression to itself. Julius Cæsar said that he would rather be master of a little Alpine village than second at Rome, and there are thousands of Americans who would rather be boss in a two-man shop than work on a good salary in a printing establishment where their only interest is in the Saturday-night pay-roll.

The American genius for proprietorship is well illustrated by the success of the numerous small establishments which are running in all parts of the country. In most cases these have been started by foremen, superintendents or journeymen who, unable to secure an interest in the plants where they were employed, decided to try their luck independently. In fact, some of the best and most successful printers in the business rose from the ranks in just this way. Seldom does it happen that the ambitious executive, who wants a stake in the business, and who starts his own little venture rather than work without an interest in the business all his life, loses when he makes the plunge. In most cases it is his employer, who refused to take his faithful and ambitious employee into the concern, who comes out badly on the deal.

A large concern in the Middle West, which has one of the biggest printing establishments in that part of the country, recently converted the style of its business from a partnership to a corporation. This was done chiefly for the reason that in this way the heads of departments and others who had had a hand in making the business what it was, might conveniently acquire an interest in it. Those who were given this opportunity will pay for the stock which was assigned to them, but it will be paid for chiefly out of the earnings of the company, so that in a few years, even without other payments, it will be owned outright by the employees so favored. Yet who can doubt that this was a good investment for the company? It insures loyal coöperation, dogged, determined effort, and permanent connections that might not have been present otherwise; and while it is true that fair treatment in other ways might have satisfied most of the executives, it is also true that those whose services are most worth having are those who could have been held for good only by acquiring an interest in the business.

One of the chief things to remember is that the house which is most successful is that which is best organized; and a good organization involves having experienced men for all the important positions through the plant and in the executive and sales departments. Men who know the business, who know the customers and who understand the details of the organization, are valuable; and they are so valuable that the company which employs them can not afford to lose them. The best way to insure their remaining on the job is to give them a stake in the business.

The concern which has a shifting, changing organization, either as to journeymen or executives, can not operate to great advantage. The veteran, who understands his work, and has coördinated it with that of the rest of the plant, fits into the organization like a perfect cog; while the new man must make mistakes — at the expense of his employer — while he is rubbing off the rough edges and getting acquainted with the numerous details of his job.

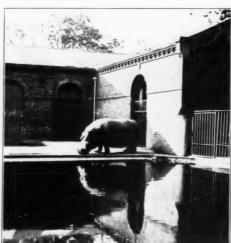
Business men in all lines have been paying a lot of attention to bettering the condition of the rank and file of their workmen. They have offered bonuses and adopted profit-sharing systems of various kinds, though this has not the routine work they perform; capitalize this value or good will, as you might call it; and then, by the use of a little enlightened selfishness, make these men your partners. They will profit — but not nearly as much as you will.

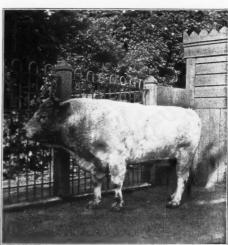
THIRD NATIONAL EXPOSITION OF THE PRINTING AND ALLIED TRADES, CHICAGO, JUNE 19 TO 26.

Every effort is being put forth to make the coming exposition — the third annual exposition of the printing.









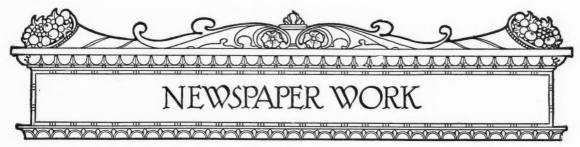
NATURE STUDIES FROM THE ZOÖLOGICAL GARDENS, LONDON, ENGLAND.

The lion, giraffe, hippopotamus and the Chillingham bull.

been practiced in all departments of the printing trade, for obvious reasons. The point, though, is that the journeyman, who is organized, and can speak for himself, has been getting more attention, in the aggregate, than the foremen and other executives. The men who are responsible for the success or failure of the manufacturing and sales departments of the business ought to be given every inducement to hold their places, and there is no inducement like that supplied by a definite personal interest, even if this consists of but one share of stock in the enterprise.

Think of the men whom you would not like to lose; consider how much they are worth to you, independently of

advertising, publishing and all allied trades—exceed in interest and attendance all past events. Being centrally located in Chicago, in the Coliseum, the greatest showbuilding in the West, within practically easy reach from all sections of the country, and at the same time as the Associated Advertising Clubs of the World will be holding its sessions in the city, there can be no question but that the expectations of the sponsors will be realized to the fullest extent. The many exhibits showing all of the most modern machines and devices, etc., for all branches of the printing industry will prove not only of interest but of great value from an educational standpoint.



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertise-ments, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Solicitor Wanted.

Alfred F. Isham, of the Brighton (Colo.) Blade, writes:

Your article on circulation, in the April number of THE INLAND PRINTER, hits the high spots in all places, in my humble estimation. Now, I will be greatly obliged, and doubtless many other weekly publishers would feel equal obligation, if you would start off with another article or two on the following tangent:

Having raised several objections to contests, premiums, etc., and having said that the ideal way is for the publisher himself, or a solicitor, to canvass the county personally, will you not tell how to get a solicitor and start him out? I have puzzled on this for a long time, and while I have had several solicitors, the solicitors themselves were unsatisfactory; we did not know what salary should be paid or who should pay the traveling expenses; but the results, I must admit, considering the work done, were gratifying.

How to get a man, and how much to pay him — that is the problem. During the last six months I have spent considerable time and money trying to get a good solicitor. I had numberless answers to advertisements, but the men were far away, and I am still far away from getting a man. The chief difficulty seems to be that they want all sorts of prices, and most or all are afraid of a commission basis, not knowing the locality. I am afraid of paying them \$25 and expenses — pretty good sum for any weekly shop.

Just a few days before I received this letter, I received the following from a publisher who is one of the foremost students of the problems of the country weekly in the country. He said:

The "subscription scheme" proposition is one which I have studied for a number of years past, and I have finally come to the decided opinion that there is nothing which brings permanent and satisfactory results except a continual and systematic plugging away with personal solicitation, sample copies and well-prepared follow-up letters. I guess I have told you many times of my pet hobby for the subscription game, namely, a Ford runabout. In our own county, which is only twelve townships in size, we have twenty-five coöperative creameries, and it is my plan this summer to purchase a Ford runabout and beat it every morning to one of the creameries. After working the creamery, it is my intention to make a detour around the creamery and then get back to my desk at ten o'clock. By this method I expect to get and keep in close touch with my clientèle and in time build up one of the best country lists in this part of the State. In my judgment, a man does not want to bone a man for a subscription every time he meets him or makes a run to his home, but the desired end will be accomplished by becoming better acquainted with the prospective subscriber and his family. One never wants to forget that half the battle for new subscriptions is won if you get the sympathy and support of the wife and children. Dad may not like you personally very well, but if you get to the wife or children they will in time drive Dad your way. There are a multitude of methods and schemes of winning the attention and support of the country people, and I plan on having a conference in some night this week with a gentleman whom I think can give me some assistance in the final rounding out of my tentative policy. As I said above, it is a thing I have studied over more carefully than any other one feature of our business, and I hope to formulate a plan which will in the end bring me the business which I greatly need to enable me to stand so far over my competitors that I can ask and secure advertising rates which will make our weekly a profitable department - which, I am sorry to state, is not now the case. Our weekly lost \$500 last year after charging it with those items which of right belong to it, though not giving it any credit for sales which the newspaper undoubtedly makes in the job department.

The writer of the above letter has been in the countrynewspaper game for twenty-five years, and enjoys a national reputation as one of the leaders in the movement for the betterment of the country-newspaper profession. I put his letter right here so Mr. Isham may know that the foremost students of the newspaper game are confronted by the same problems that he is. Seasoned newspaper men are pretty thoroughly convinced that the solution of the subscription-getting problem can best be solved by personal solicitation, either by the editor himself or by a canvasser; but year after year they find themselves confronted by the same questions: "How will I get time to do this soliciting myself?" or "Where can I get a solicitor?" To my certain knowledge, the writer of the letter above quoted has been for three years answering the first question, "Next summer," and the publisher who has been able to answer the second question and put a satisfactory solicitor in the field is most rare.

Through rare good fortune it was my privilege to "sit in" at the conference mentioned in the second letter quoted above. The gentleman with whom the conference was held is one of the high-grade publicity men of the Northwest, and he handles practically all of the big advertising appropriations of this section. From him we gleaned much of the other man's viewpoint, but I will use here only what seems to be germane to this discussion.

"The first trouble with the country weekly," said he, is that it fulfills no useful function. The farmer gets his general news from his daily, and his technical information from his farm paper."

"Do you mean to say that the country weekly fulfills no useful function?" we queried.

"It's a graft," said he.

When we caught our breath, we unlimbered on that man and told him of the serious work which there is for every newspaper to do in its community, of which kind of talk we have a large supply in store.

Having drawn us out, he said: "The great trouble with a country newspaper is that you allow the business men, Farmer John and Aunt Jane to each form their own opinion of the newspaper, and never say a word to help form or guide that opinion, or if you do say anything, it is to confirm their opinion that the newspaper is an object of charity, a wart on the body politic or a brake on the wheel of progress. Just to-day, in a country paper I was looking at, I saw that time-worn classic: 'The per capita circulation of the United States is \$33.37, we wish we had our \$33.37.' Why don't you do something to help people form the correct opinion of the newspaper the same as every publicity man is doing for every other business, and which you want him to do more of through the columns

of your paper? You should not let an issue go to press without saying to your readers in one form or another, 'This is a h——I of a good paper this week.' Call attention to the way you have handled certain local events. Call attention to your editorial policy and explain its relation to the welfare of the community. Call attention to your clean advertising columns—if they are clean. Advertise one page on another page. Make people think about the paper as you think about the paper."

At this point he brought out the files of a bank service which he was running—a series which had struck me as being particularly effective before I ever knew who wrote them. He ran through the series and showed how he was giving the history of the bank, its place in the building up of the community, its strength, its advantages, and in general was educating people to think about the bank in the way in which the bankers wanted them to think.

In the subscription-getting game, then, here is our first weakness: we are not utilizing our own tools in opinionforming so far as our own business is concerned. We don't do our part in teaching people what a good newspaper is, and how well our own publication is doing its work in its field.

In order for the editor himself or a canvasser to successfully sell subscriptions, he must first find the ground prepared. If a goodly share of the people of the community think that the newspaper is a wart, or its editor a pauper, or any other of the thousand and one things that people will think if they are allowed to form their own opinion, then how can any salesman make anything more than the most indifferent progress?

In all this it may appear that I have wandered far afield from getting that solicitor for Brother Isham out in Colorado, but Brother Isham's problem is the problem of nearly every other progressive publisher of a country weekly, and as this is an analytical era in business, perhaps Brother Isham's trouble is due to some more fundamental cause than the natural perversity of solicitors and their desire to do as little work and drag down as large a salary as possible.

In other words, why are the weekly newspaper publishers all over the country crying out for solicitors, and why is not the cry answered by men reasonably competent and willing to undertake the work?

A few moments ago there was an old-line life-insurance solicitor in the office, and just before him a writing-machine solicitor. How does the life-insurance company, the type-writer company, and apparently every other line of business, secure its solicitors?

By paying them reasonable compensation, and assuring them of reasonable permanence of employment in that line.

And how does the life-insurance company and the typewriter company get the money to pay these solicitors?

By loading the selling expense into the first cost, and making that loading big enough to accomplish the desired result.

The life-insurance company pays 40 or 50 to 75 and even 100 per cent of the first year's premium to the agent who gets the business, and of course the insured pays this in the long run. Isn't it foolish that we should pay a man \$30 or \$40 for persuading us to become insured? Yet we all do it; and if we did not do it, how many of us would be insured? And if we did not pay a man \$30 or \$40 for persuading us to buy a typewriter, how many of us would own typewriters?

I have discussed this matter in its relation to the subscription price more at length later in this article, but the point I want to make now is that the reason Brother Isham and myself and all the rest of us can not get solicitors is that we have made no provision in our business for taking care of the selling expense — or, in other words, of paying the salary of a solicitor. We are all "afraid of paying them \$25 and expenses" because we have made no provision in our business for loading that cost upon the consumer, where it belongs. We sell our subscriptions below cost and we sell our advertising below cost, and therefore expect these things to sell themselves. How much life insurance would we buy at cost, without solicitation?

If the field offered any attraction to good solicitors, the need would produce the men, just as it has produced the horde of "contest managers" who are all so anxious to do us so much good.

It is no defense to say that we do not get the solicitors because solicitors do not like to travel through the country. Any number of other businesses get solicitors who spend their entire time in the country.

I have not told Brother Isham where to get a solicitor because I can not, and if I could I would not. I would hire the man myself and put him to work. But I do hope by what I have said that I have enlisted his support and the support of other publishers in helping solve these questions which the craft must solve before we get our business on to its proper footing.

Relation of a Newspaper to the Community.

Bienvenu and Menville, of the Houma (La.) Times, write:

Would you care to give us your views as to what are the duties of a newspaper toward the community in which it is published, and also what advertising rates of a country weekly should be?

If there is any subject we like to dilate upon, it is this subject of the relation of a newspaper to its community. A newspaper exists for the purpose of interpreting the life of the community to itself and the rest of the world, and the life of the rest of the world to the community. To do this it must furnish publicity to all the activities of the people of the community. Their social, religious, educational, personal and political affairs are treated, and we call this publicity "news"; their business and official affairs are treated, and we call this publicity "advertising." The line between the two kinds of publicity is not clear, but is decided in the first instance by whether the community or some particular person benefits by the publicity. The best thought of to-day is that the same responsibility which the editor feels in connection with news, to have it truthful and wholesome, extends also to the matter in the advertising columns. In handling the news columns, the first business is to make people acquainted with their neighbors and with their community. In handling advertising matter, the newspaper should do for the business man in the small town what the publicity expert does for the national advertiser. He should know the purpose and aim of each business in the community so as to direct the publicity along the right channels. It's a big job.

To do all this work in even the limited way in which we are doing it to-day, no newspaper anywhere can sell advertising for less than an average rate of 15 cents, and in towns of the size of Houma, the rate should be from 20 to 30 cents.

The Subscription Price for Weeklies.

H. L. Izor, of the Durand (Mich.) Express, must have started things over in the Wolverine State when he sent out the following circular letter to his brother publishers:

In its issue of February 11, the Durand Express will announce a raise in subscription price to \$1.50 a year. I am going to send you a

marked copy of this issue, and right here ask you to please "Sit up and take notice" of it. Read it, think about it, and then see if you can't say something about it in the columns of your worthy paper. And when you do that, "for the love of Mike," and the craft, send me a marked copy. You can just bet I will appreciate it, and will be only too glad to reciprocate any time you say the word. If it so happens that you do not want to startle your readers with news and comment on a raise in subscription price, then will you let me have a personal letter from you that I can use at least some of it in my columns? Just give me a moment of your valuable time and some of those ideas out of your noodle.

3

Why can't I hear from you both through your paper and a personal letter? Let's talk it over. Keep your eye peeled for a marked copy of the Express this week.

Mr. Izor is to be congratulated on his decision to raise the subscription price, and especially on taking the other selling expense, the typewriter companies have not only benefited themselves, but they have also benefited all of us by introducing into our offices an economical method of writing. This same reasoning applies to the successful selling of every manner of thing. Some commodities carry a small loading for selling expense, and other commodities carry a high loading; but the more successful the business, the more carefully the selling expense will have been found to be adjusted. How large or how small the selling expense of any commodity should be can not be stated dogmatically, but it should be determined by the nature of the business and the nature of the commodity, and should be adequate to accomplish its purpose.

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The Kennewick Courier-Reporter

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Two attractive first-page make-ups, showing advantages of symmetrical arrangement of headings.

newspaper publishers into his confidence and so directing the attention of the craft to this most necessary change.

The subscription rate for a country weekly should be \$1.50 or more. There are several reasons for this, but the one I am going to place the accent on is the bearing which the \$1.50 rate has on subscription-getting problems. "Selling expense" is a well-recognized element of the cost of getting any commodity to the consumer, and the average mortal will more cheerfully and more readily buy one dollar's worth of goods and one dollar's worth of salesmanship, for which he pays two dollars, than he will buy one dollar's worth of goods at a price of one dollar without the salesmanship. The typewriter on which this article is being written probably cost \$20 to manufacture, but sells for \$100. The largest single item of expense in that \$100 was easily the cost of selling it to me, yet if that cost of selling had not been added to the machine before it was placed on the market, thousands of us would still be using the pen. By adding to the original cost an adequate provision for

paper should be sufficient to present the advantages of the paper regularly to all possible subscribers within its field. Just what that amount is I don't know, but it is self-evident that the publisher of a one-dollar paper will have a bigger and a better list by raising the rate to \$1.50 and putting the 50 cents into salesmanship. I do not say but that the increase might not profitably be more than 50 cents, and I know well enough that most publishers will find their net revenue increased 50 cents by just raising the subscription price that much; but without becoming too theoretical in the discussion, I want to place the emphasis on the point that by raising the subscription price, the publisher will find himself in possession of more funds which he can profitably use in enlarging and extending his business.

The second reason for raising the subscription price is that most country weeklies are published at a loss anyway, and the subscriber as well as the advertiser should bear his share of the necessary expense.

The third reason is that the buying public always looks

with more favor upon the service or commodity for which it pays the higher price.

There is nothing sacred about the \$1.50 rate, and there is no reason why a publisher should not receive \$2 a year for his paper if he can get it without impairing his circulation and the character of the service warrants it. I recently noticed in an exchange from an eastern State a statement setting forth that the subscription rate was \$2 a year, that the publishers were gratified that the public appreciated the high quality of service rendered by the

"Curtains Up" on the Spring Style The values speak as strongly as the styles— 'll hold every customer the styles win over, t's the way we build for the future. You will want to pick out your new clothes be the crowds have picked the lot over. This s good of our Haberdashery, too:— Come in Early and You'll Come Away Better \$12.50 to \$32.50 Knox make spring style hats \$3 to \$5. Sam Wolf

Strong, simple display from Charles City Press, Charles City, Iowa

paper, and that the paper continued to enjoy a larger circulation than any other two newspapers in the field in spite of the fact that other papers sold at a lower price. On consulting the newspaper directory, I found that the paper was correct in its circulation claim; but while I would not disparage the paper, yet for the benefit of those readers who have not seen the paper, I will say that it is just a good, average country sheet, specializing on strong editorials and editorial correspondence, and an abundance of correspondence from near-by villages. Hundreds and thousands of papers just as good are selling for \$1 and \$1.50.

I want to repeat that I do not want to minimize the quality of this newspaper, but am using it to show how a paper can so educate the public to believe in its excellence that the subscription price can be maintained at \$2 while the quantity of circulation does not suffer, and the high quality of the circulation would be obvious.

This paper which I speak of has not, within my memory, either raised or lowered its subscription price, and so enjoys an advantage which many papers do not. It is not so many years ago that the fashion spread over the country of reducing the subscription price, and it was seized upon under the mistaken notion that circulation could be thereby increased. It did not take publishers long to become disillusioned, and when the prices of all kinds were going up a few years ago, a considerable number of publishers took notice of the trend of the times and restored the subscription rate of their publications to the \$1.50 basis. But there are still altogether too many papers selling for \$1, and it is to be regretted that the rate was not raised years ago. When general business conditions are as they are, it would not appear to be a good time to talk about raising subscription prices, yet it is the country weeklies we are talking about, and business conditions in country towns are not bad. Therefore I would strongly advise that any publisher considering a subscription raise should not delay it. The wide introduction of cost systems in the country shops, and the still wider desire to remedy the defects of the business, has directed attention to the subscription price of country weeklies being too low, and higher rates are sure to be adopted, even if the fashion of raising prices is somewhat out of date in other lines.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER

The Charles City Press, Charles City, Iowa.—Yours is an admirable publication, and the most attractive feature of it is the clever manner in which the advertisements are displayed, one of which is herewith shown.

The Chronicle, Walton, New York .- We have but one suggestion to make by way of the improvement of your already excellent paper, and that is the use of uniform, plain rule instead of the variety of linotype borders about the advertisements.

COME TO CHURCH **TOMORROW**

Sir Galahad Sundar"

CHRISTIAN LOVE AND SERVICE The Modern Quest of the Holy Grail

Sir Galahad Sunday in these In other words, each of us, on "Sir You who are s cathe will be met together for updit and in. Galahad Sunday," may gain the imposition to the development of data thousands of men and women and bays, "detrify our Grail and to possure it steadfastly."

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| Harth Store Septiat Clerch, Rever frame, on Lines Lines, Service Schools J. Scott Electric, Missan. | New First Congregational Chards, for debted and Business Southern Services - F. South Business The South States Services F. 600mb, D. D. Factor | Church of the Redeemer, Univ., Asses from on Section Assess Section Section Section True Persons of Pro- True Persons Section Section Fred A. Maney, Musicipe. | Washer Park M. E. Charch, No. Street, on: Othe Street, Coming Service, J. W. school, Science, Street, S. Sarray, M. M. Carvandine, Paster. | South Park Avenue M. E. Cherch, Co. S. Mel and Book Park Avenue National Street and Park Avenue The Book Work & Electing J. F. Streetinghous, D. D., Panted |
| Soud Ex Loth Innament Charol, on topols to Make Irac Street Co. | St. Paul's M. E. Church, Ger. Mathed Sections and States Sense Commission of Section Sections | Aresdale M. E. Cherch, 5. Senting Avenue on George Street. | Simpun Methodist Church, did four, or Provide Arme. V | Washington Park Cong. Church, and Mingan Arman Minning Service, 11 William Subject |
| f. 5. January Party | Atted Parks Party | John Rarry Hall Party | Frank C Broom Parties | Clares of Barbhelder, Minater. |

Page advertisement from Chicago Herald advertising a "Go to Church Sunday." The idea has been used in many papers and might be adopted with profit by other publishers.

WHEN a compositor, whether he work on jobwork or at the composition of advertisements, has once learned that the simplest way is best, he has gone a long way toward getting the best out of the copy given him. Such a compositor sets the advertisements for The Gering Courier. Gering, Nebraska, an unusually attractive small-town paper. In addition to good advertisements, the paper is featured by good make-up, a clean and interesting first page, and very satisfactory presswork. We are showing one of the paper's attractive first pages, which illustrates a nice arrangement of headings.

It seems the papers sent us this month are, as a whole, better than usual, and the Waseca Journal Radical, Waseca, Minnesota, is one of the best of them. Really, it would be hypercritical on our part to find any fault with this publication, for, considering the size of the field, it is all and more than one should expect,

The Kennewick Courier-Reporter, Kennewick, Washington.— Your clean first page, herewith shown, excellent presswork and clean advertisement composition, are commendable features of your publication. One would be altogether too critical to find any fault whatever with such an attractive publication.

EARL PLEW, Paris, Tennessee.—The page advertisement is neat and the panels are nicely arranged. With such a heavy border as you were compelled to work with, you should have made the matter inside strong to conform therewith, so that the border, in subordinating the typematter, would not receive all the reader's attention.



Page from *The Bells*, booster edition by The Hughes Press, East Stroudsburg, Pennsylvania, showing method of handling advertising as reading matter.

THE Annual Mid-Winter Number of the South Pasadena Record, South Pasadena, California, is an admirable edition. Presswork is especially good, the half-tone printing on news stock being a revelation to us, and the comprehensive showing of the city's beauty spots causes one to envy those privileged to live there.

C. W. WILLIAMS, Berkeley, California.—While the advertisement for the California Industries Magazine is neat, it shows the need of a good display line nearer the top to catch the attention of the reader. White space in an advertisement, or any piece of work for that matter, should be uniformly distributed—a like amount in all corresponding parts.

CHARLES W. Hodson, Manhattan, Kansas.—While your large advertisement for Lantz-Young, "Fashions for Spring," is attractive in arrangement, it is too crowded with small type to be really effective or to give the appearance of being interesting. The average person is not going to read so much matter without some interesting display to act as an inducement.

THE "Go to Church Sunday" movement is quite the rage in the large cities, where page advertisements inviting the people to services are frequently run in the papers. The churches combine to pay the advertising expense, and, as a general rule, each church contributing toward the cost of publication has a small card in the page announcing the character and time of services. In the hope that it will prove suggestive to our readers, both as a means of securing additional advertising and as an example of strong and attractive display, we are showing herewith such an advertisement which appeared in the Chicago Herald, issue of March 6.

George T. Stephens, North Yakima, Washington.—Rule arrangements in imitation of billboards, or roadside signs, such as yours, entitled

"Have It Repaired," are not pleasing and should be avoided. The gas advertisements are effective, but the colons used to fill out short lines at the ends of paragraphs do not attain the purpose intended and should not be used in that way.

BEN WILEY, Charleston, Illinois.—The advertisements sent us are especially attractive and effectively displayed. Owing to the use of rules beneath every line in the heading of that one for M. Miller & Son, the lines are crowded and legibility much impaired. If the space occupied by these rules was left blank the display lines would, unhampered by the rules, stand out with much greater prominence.

Livingston County Democrat, Pontiac, Illinois.— You publish one of the best weekly papers it has ever been our pleasure to see, and we have not the slightest fault to find either with its mechanical make-up or editorial work. We feel that the first page would be improved from the news standpoint, however, by the use of more headings of secondary size, such as you have placed below the cartoon of the issue for March 26, in the lower part of the page of all issues.

Herald, Swift Current, Saskatchewan.—You are to be commended upon the clean presswork and attractively composed advertisements which characterize your publication, but the first page of your March 11 issue is cut up with so many large headings and boxed articles that unity is Jost and the effect is displeasing. Several attractive first-page make-ups are shown in this department and we would suggest modeling your own after them.

The Spring Fashion Number of *The Ludington News*, Ludington, Michigan, shows marked enterprise on the part of its publishers. Thirty-four pages, well filled with advertising, is conclusive evidence that the business office is on the alert. The composition of the advertisements is quite satisfactory, but it is unfortunate that so admirable an issue otherwise should be marred by unsatisfactory presswork. Our opinion is that the whole trouble is in the ink, and this, we believe, the inkmaker could overcome if the proposition were put up to him.

Walter Mouldy, Kawakawa, Bay of Islands, Auckland, New Zealand.—The Luminary is a very neat paper and we admire the restraint practiced in the selection of type-sizes. Many printers make the mistake of figuring that the larger the display the more effective it is. Such an idea is undeniably correct when but one advertisement on a given page is composed in large, bold types, but, with all following such a plan, the effect of so many lines demanding attention would make the page confusing and the display would lose much of its effectiveness.

CLEAN presswork features the twenty-eight-page February 24 issue of the Franklin County Recorder, Hampton, Iowa. The twenty-eight pages are well filled with advertisements, the majority of which are well displayed. We note in several instances more faces in single advertisements than we like to see, but with such a big edition the plant's equipment was probably taxed to the limit and the variation in faces must be overlooked in admiration of bigger and more important things. Both publisher and community deserve commendation for so excellent an issue.

Times, Thief River Falls, Minnesota.—Your industrial edition is a creditable one, the presswork being of commendable quality and the advertisements well composed throughout. We are sure, however, the cover does not measure up to the high standard set by the inside pages, in that the two large half-tones exert a weakening effect upon the titular matter. As a matter of personal preference, we regret the use of the circular line at the top. Such arrangements, formerly to be seen so frequently upon letter-heads, stock certificates, etc., have long since outlived their vogue.

In their endeavors to make sure their papers will be readable, many publishers of weekly papers are too liberal with ink, and by the time a copy reaches its destination the ink has spread and the paper does not look neat and clean as it should. Such a fault is the only serious one apparent in the March 11 issue of the Somerset Herald, Somerset, Kentucky, copy of which has been sent us. The large Denny advertisement in this issue is very attractive, but the two-page spread is over-displayed. When there are so many display lines, as in this instance, the tendency is to confuse the reader rather than to impress him with the item, or items, advertised.

The Winnfield Times, Winnfield, Louisiana.— Considering your circulation, we can not see how you can afford to put out such a good newspaper with a flat advertising rate of only ten cents to reimburse you. From a news standpoint your paper is excellent. In a mechanical way, however, there are opportunities for slight improvements. Too much ink was carried on the copy sent us. We would suggest that you use uniform borders around the advertisements throughout the paper, the use of such a variety being displeasing, and for this uniform border nothing is quite so satisfactory as plain rule. In the page advertisement for Gibson's store, the heading is very weak. The three lines under the word "Gibson's" should have been larger, not only for the added display, but more especially to fill the large white spaces at either end of these lines. For your secondary headings you should use a smaller size of the black head-letter in preference to the Century Expanded, for such a variation in style as exists between the two you use is not pleasing.

FROM THE Photoengravers' Bulletin.

STANDARDIZATION OF THE TRIMMING OF BLOCKS FOR ENGRAVINGS.

BY FRED W. GAGE.



RECENT issue of THE INLAND PRINTER again calls attention to the apparent neglect of the photoengraver in meeting the desire of the printer for blocks trimmed on the point system. From the fact that this matter has had frequent notice in the trade press, and has been at least "mentioned" as a suitable subject for discussion at meet-

ings of both printers and engravers, and with little apparent progress having as yet been made, it is evident that the solution of the problem has not been reached.

While it might be thought that this indicated on the part of the photoengraver either an unwillingness to comply with the desire of the printer, or else an entire absence of any feeling of responsibility, the writer, through intimate personal knowledge of the conditions under which both are paraffin solution or something of a similar character — has been found to minimize the troubles just noted, and actual practice proves this to be a very satisfactory procedure, and one to be highly recommended to every photoengraver who wishes his "blocks" (as our English cousins refer to them) to reach the printer in satisfactory condition, for it will usually keep them of the desired size, even to exact points.

Furthermore, blocks which will thus keep their shape are equally to be desired by the pressman, nothing being more essential to a clear, sharp impression.

Put Half-Tones on Metal Bases.

Half-tones which are to be electrotyped should, whenever possible, be mounted on a solid metal base, or, better yet, be left unmounted with the "blank" metal left on, so that the electrotype molder may handle them on his own iron base — the latter not only being unyielding, but also carrying heat in a satisfactory manner.

But, as a matter of fact, the greater portion of the

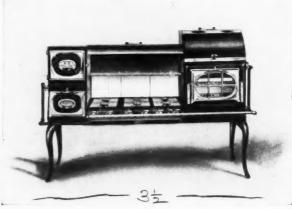


FIG. 1.

working, is convinced that neither of these conclusions is correct.

Nevertheless it is true that many of the blocks which the printer receives from the engraver, either direct or through his customers' hands, are trimmed with no regard whatever to the point system, which is the printer's standard of measurement. And this, too, in spite of the fact that in the vast majority of instances it would be just as easy to trim the block to even multiples of six or twelve points as to leave it haphazard—" any old size."

For the photoengraver has available saws and trimmers with gages graduated in points, and the finishing of any given block to a definite size in points (or pica ems) would be a relatively simple matter.

It is frequently urged, and to a great extent with truth, that a wood block as a base for any sort of printing-plate is a sorry substitute for metal. For it certainly is far short in meeting the requirements for an ideal base—is not unyielding under pressure, and all too easily is warped and otherwise distorted.

Allowing, as is usually the case, that the engraver has used a well-seasoned piece of wood, when one face of this block is covered and protected from the air by the metal plate, and the other side exposed to all the wide variations in humidity, etc., ordinarily found, it is no wonder that it swells, shrinks or warps.

Oiling the block - filling the pores of the wood with a

engravers' product will continue to go forth mounted on a wood base, and what stands in the way of these bases being standardized on the point system? Nothing whatever except a traditionally wrong method of sizing and marking the copy—be it photograph or drawing—when sending it to the engraver.

Instead of clearly marking the desired width (or height) of the finished plate in points or picas, the almost universal rule is to give it in inches, quarters and eighths. This is not so bad when the engraving is to be printed apart from other matter, but in the case, for instance, of a square-finished half-tone which is to run with full-measure type-lines above and below, the difference between a face measurement expressed in points and one given in fractions of an inch may mean the serious disfigurement of an otherwise perfect page.

One thing that has been especially troublesome in this connection is the shoulder outside the printing-face of a square-finished half-tone, necessary for nailing room. As a rule, the width of each shoulder has been allowed as one-eighth of an inch, and quite often the block itself can not exceed a certain stipulated size, so the face has to be made, say, a quarter of an inch less to allow for the two shoulders.

Yet it would be just as easy to allow for a standard width of, say, nine points for each such shoulder, and mark the face size in picas accordingly.

Another very troublesome factor has been the vignetted

plate — the wide, soft vignette so pleasing to the artist and engraver often proving a sore trial to the patience of the printer. And this not alone because of the difficulty of getting the type-matter as near to the object desired, but also because the vignette often requires a block largely in excess of the available dimensions of the page, and is rarely finished to point measurements.

It is easy to see that when a plate just 17 pica ems wide is wanted there is no way of marking the copy in eighths of an inch to secure the exact size desired. Usually the marking, 2% inches, is considered near enough, but it is this very lack of exactness that leads the photoengraver to believe that exactness in trimming the block is not worth troubling about.



Fig. 2

Zinc etchings (and half-tones with background cut away) are not so difficult to plan for, as there is almost always room for nails inside the width of the face, hence no need for shoulder allowance. For this reason the marking of the width of the face in points, rather than in inches, would readily yield a block that could be trimmed to even points, to the great satisfaction of the printer.

When the printer renounced his strange gods of type measurement and adopted the point system, a much-to-be-regretted interposition of Mammon allowed the old standard agate line (14 to the inch) to stand (as a sop to the newspapers, perhaps), and the photoengraver has found no serious difficulty in meeting this standard when so specifically instructed.

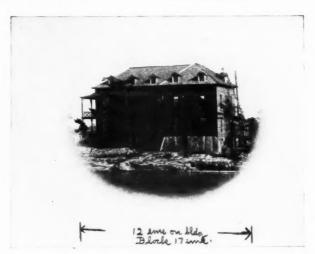


FIG. 3.

But even this class of copy is rarely so marked, the prevailing practice being an indication in inches or eighths of an inch.

This practice may have found encouragement from the too-often justified reputation of the photoengraver as an inexact workman; but, on the other hand, has it not perhaps encouraged this inexactness? As, for instance, the common marking of copy, 2½ inches in width, which the photoengraver interprets as something under or about 13 pica ems wide.

Equally easy would be the adoption of the standard point system if its use became fairly uniform by those having to do with the preparation and sizing of the copy sent the engraver. So how may he go about it?

First let us consider that although one inch represents practically 72 points, exactness to one-seventy-second of an inch is rarely necessary. As a matter of fact, the printer uses even ems or half-ems pica as his common standard, and practically all his spacing material is graduated on this basis.

So far as all ordinary work would be concerned, therefore, a marking in points of a multiple of six would yield plates of even pica (or half-pica) ems measurement, and the blocks would then require no special justification to fill the measure.

Standardization.

As a suggestion toward standardization—and this quite as much for the benefit of the engraver as the printer—let the marking of copy in inches or fractions of an inch be discontinued (unless it be for the benefit of the customer, and then translated into points, or preferably picas, before going to the photoengraver).

I do not believe that it will be necessary to use for all ordinary work any finer subdivision of the printer's inch (72 points) than the pica (12 points) or the half-pica (6 points), and for all ordinary shop purposes these may be simply referred to as ems and half-ems.

Then provide the operators on the cameras of the photoengravers with rules graduated in picas and half-picas the half-tones be not large) the top and bottom shoulders will afford a fairly safe amount of nail room.

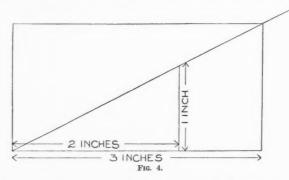
Often, too, type-lines must be set closer to the face of a half-tone than a nine-point shoulder would allow and thus demand trimming close to the face, with possible necessity for anchoring one edge or all the plate.

In all such instances clear marking of the copy is productive of good results and good feeling on the part of all concerned.

The marking or sizing of copy for zinc etchings or "cutout" half-tones is relatively simpler, but it occasionally happens that an allowance for a nailing shoulder must be made.

The copy for vignetted half-tones must be marked with extra care, for the reasons previously mentioned.

If the total width of the block must not exceed a certain number of ems, mark the copy accordingly. If, on the other hand, the size of the subject itself be the one factor which must be definite, and the vignette a secondary consideration, this should also be clearly marked.



(many of them are already so equipped), and see that block-trimming machines are equipped with gages so graduated.

Co-operation Needed.

The problem then becomes one of intelligent cooperation on the part of all concerned, and it is in the solution of such problems as this that a distinct advantage lies with those organizations in our industry which control all such details in their own plants.

As previously noted, however, there are certain contingencies which must be recognized in advance, and due allowances made therefor by the person who marks or "sizes" the copy before it goes to the engraver.

The square-finished half-tone, for instance, must have a shoulder for nail room unless it be anchored to the block (and anchors are costly and never any too reliable, as we all know).

These shoulders may be standardized as nine points each in width, or an allowance for the two sides of eighteen points—one and one-half ems. The person marking the copy must know whether shoulders on the plate may or may not be included in the total width of the block, and (as an illustration) if the block can not exceed 36 ems in width and there is no objection to the face being a little narrower, mark the copy "34½ ems" wide.

The engraver, having a standard shoulder of nine points, will then deliver a block just 36 ems in width and everybody will be happy.

Special Provisions.

In some instances (as when fitting closely into borders) no shoulders can be allowed on sides, and in such cases (if

Indeed this matter of exactness in marking all copy is of more importance than is usually realized, and while not exactly germane to the subject in hand, it seems of such consequence as to warrant further elucidation at this time.

The photoengraver, while in a sense a scientist, is rarely an adept in its occult branches, and as a mind-reader is usually a flat failure.

Examples.

Then, when a piece of copy comes to him marked as shown in Fig. 1, he is by no means sure whether his customer wants a half-tone $3\frac{1}{2}$ inches wide $over\ all$, or whether the $3\frac{1}{2}$ inches must be on the stove, with a more or less indefinite margin at the sides.

So let all dimensions be shown by witness marks, as indicated in Fig. 2.

The marking of copy for a vignetted half-tone should show the size of the object, and also, when possible, the over-all dimensions of the plate or block. The example shown as Fig. 3 indicates this, and leaves no chance for misunderstanding.

These same limitations of the photoengraver also render very hazardous the use of such instructions as "reduce two-thirds," "make double column," etc.

In fact, it is common knowledge among engravers that a very large proportion of their "make overs" are caused by indefinite or wrongly interpreted size instructions, or by the use of the wrong screen.

Greatest Essentials.

Careful and exact marking of copy, therefore, will give: Width (or height) in ems or half-ems — clearly shown by witness marks.

Width of block in ems (if it be different from face of plate).

Instructions as to cutting out or vignetting half-tones (if necessary).

Instructions for "cropping" (or omission of edges shown in photo but not desired on plate).

Screen to be used.

Trimming of block (if other than standard 9-point nailing shoulders be expected).

Anchoring (when necessary).

And where special combinations or groups are to be made up, a sketch or diagram is very useful.

Proportional Reduction.

In this connection I can not forbear mention of the problem of proportional reduction, which seems so difficult of mastery by many. The engravers' camera is a very exact instrument, and if in making the negative (whether for half-tone or zinc etching) the image be one-half as wide as the copy, it will also be one-half as high as the copy. That is all there is to it, and a practical application of this fact is illustrated herewith.

The diagram shown (Fig. 4) illustrates a quick and easy method of ascertaining to what proportions a photograph or drawing will reduce. As will be seen, measurements either vertically or horizontally along an imaginary line running diagonally from corner to corner will show what the height and width will be for any given reduction.

Any one, by a little study and practice, can work out any problem in proportional size as indicated, and there is available a very ingenious scale (Prior's Automatic) which can be laid over the copy and show at a glance all dimensions.

If in doubt as to the size to which a drawing or photograph may be reduced, give the largest allowable dimension each way, and the plate can then be made to come within these dimensions. Always mark the size plainly on each piece of copy sent.

In conclusion, let me express the hope that this one matter of standardizing the work of the photoengraver by the use of the printers' pica ems be taken up by the trade publications generally, and all concerned would soon be educated to its universal use.

MEETING OF CHICAGO PRINTING CRAFTS ASSOCIATION.

The Chicago Printing Crafts Association held its regular monthly meeting at the Fort Dearborn Hotel on Tuesday evening, April 20, with sixty-five members and guests present. An excellent table d'hote dinner was followed by an entertaining monologist.

An animated discussion over making all cuts conform to a uniform nonpareil or pica measurement resulted in the passage of a resolution in which the association went on record as favoring such a standard. The resolution also carried with it a demand that the association petition engravers and electrotypers to insist on this uniformity of cut measurement.

How to handle gold ink to secure the best result was taken up without a definite solution as to how this can be obtained.

How can the printer help the electrotyper? This question brought forth many comments. The general trend of the statements was that this could best be done by sending the electrotyper a clean form, or, more properly speaking, a clean type-face. It was stated that printers are notoriously derelict in washing forms properly ere sending them to the foundry. Ink that has remained on type-faces several days and then smeared over with a dirty rag causes

trouble in the electrotyping department. In many cases the ink fills the interstices of the type and hardens after standing several days, necessitating steaming on the part of the electrotyper before he can use the form to advantage. In case of a rush, and this can not be done, the result is a dirty matrix that in turn makes an exceedingly indifferent plate, from which poor or bad results are obtained on the press. Clean your type-faces, is the electrotyper's demand of the printer. Further discussion revealed the fact that electrotypers wanted high quads and spaces in all forms sent to them.

How can the electrotyper help the printer? was next taken up. The discussion only brought out the hope of the printers that all graphite dust be removed from the forms before being returned to them.

How can the printer help the pressman? By so justifying and locking up his forms as to avoid the necessity of doing all this work over after it is put on the press.

How can a pressman help the printer? By seeing that the composition of the latter is brought out in all its proper effect upon the printed sheet.

How can the printer help the bindery? By consulting the bindery when laying out forms, so as to give the most expeditious fold to the printed sheet when it reaches the bindery.

How can the bindery help the printer? By explaining certain make-ups to meet certain conditions.

W. J. Geary was named a committee of one to arrange for a moving-picture demonstration at the May meeting.

A. D. Robrahn, A. Jahn and F. Dermody, the association's committee on vocational training, were ordered to visit Springfield and appear before the legislature relative to a measure covering this matter.

F. R. Anderson advocated a joint meeting in the fall of all printing-trades craftsmen and their employers, to discuss ways and means for the general uplift and improvement of the trade.

Thirteen new members were placed on the roster of the association and six new applications for membership were received. These were as follows: New members: C. D. Manlove, with O. A. Koss; Henry Hendricksen, with Bond Brothers; John S. Brooks, with McFarland, Shumway & Armstrong Co.; William J. Rice, with Hillison & Etten Co.; P. G. Montgomery, with Toby Rubovits; Arthur Tyrell, with Manz Engraving Company; Max Portensky, with Riddle & Wunderle; Bernard Kischell, with Wells & Co.; D. J. McCue, with Cameron, Amberg & Co.; Edgar White, with Mahin Advertising Company; John F. Holmes, with Cameron, Amberg & Co.; O. A. Barrett, with Commonwealth Press. Applicants: R. J. Lecture, with U. S. Sample Company; S. E. Hussey, with Sleepeck-Helman; C. H. Millbrook, with Wagner & Hanson; E. H. Richter, with Consumers Company; George H. Smith, with Faithorn Company; Charles H. Lorenz, with James H. Rook Company.

On motion, a rising vote of thanks was tendered John J. Smith, of the Smith-McCarthy Typesetting Company, for his notable work in securing new members for the association.

The question of members returning cards, saying they would attend the meeting and then remaining away, was brought up. These absentees caused a deficit in settling for the dinner, as Secretary Hillison had based his order for plates on the statements of those who promised to attend. On motion, the secretary was ordered to notify these members of the condition of affairs, and also that they would be expected to pay, notwithstanding the fact of their absence.



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Paper-Ruler Wants Position.

(3127) A paper-ruler, with seventeen years' experience at the ruling trade, capable of estimating and taking charge of ruling department, desires to settle down in the South or West. Will furnish the best of references and samples of work.

Position as Foreman Wanted.

(3128) All-around printer, married, thirty-six years of age, nonunion, desires position as foreman with a good firm. Is willing to take a special interest in the business. Can do anything in the printing line as compositor, make-up, stoneman or pressman; in fact, anything requiring a printer's knowledge. Best of references.

Bindery Foreman Seeks Opening.

(3129) A combination ruler, blank-book maker and finisher, having had eighteen years' experience, ten years as foreman in job bindery, would like to connect with some firm that would be willing to pay a fair wage to one who is experienced in edition work, bookbinding, ruling, estimating, a good systematizer, result-producer and cost economizer.

Pressman with Money to Invest.

(3130) Pressman and compositor will be willing to make an investment of \$500 in a good business. Is a first-class pressman and not afraid of work. No bad habits.

Seeks Connection that Offers Future.

(3131) Young man, with eleven years' experience in all departments of the printing business — pressroom, newspaper and job, folders, staplers, etc., three years as linotype operator — is anxious to locate in Chicago or Milwaukee, but will consider good proposition elsewhere.

Artist and Advertising Man Seeks Opening.

(3132) Young man desires position with a printing-plant or a manufacturing concern as an advertising man. Single; twenty-nine years of age; American; good habits; a thorough knowledge of platemaking, printing, type and commercial illustration. Can design, lay out and write advertising matter of all kinds. References and samples to substantiate these claims. Opportunity, not salary, first consideration.

Job Compositor Seeks Position.

(3133) Job compositor, twenty-four years of age, seeks position either in town or country. Has had seven years' experience in small first-class jobbing office, and has particular development in the artistic end of the business.

Seeks Executive Position.

(3134) A man, thoroughly posted in all branches of the printing business, both from the theoretical and practical standpoints, is seeking a position where he can use this knowledge to advantage. Has also studied designing and oil-painting and advertising. Can meet customers and advise them regarding work, and also follow the work through the plant. Will consider any location, but prefers the vicinity of Boston.

Stereotyper Seeks Opening.

(3135) A man, twenty-eight years of age, of good habits, eleven years' experience at the trade, mostly on jobwork, has also helped out on newspaper work, seeks opening. Has had a great deal of experience on cuts of all kinds and can make zinc cuts by the Day process. Work on cuts includes mounting, trimming, routing, etc.

Foreman-Editor Seeks Position.

(3136) All-around country-bred printer, now in full charge of composing-room of six to twelve page daily, desires to make a change. Has also done some editorial work on country weeklies. East or Middle West. Union, sober, widower — one child.

Foreman Seeks Change.

(3137) Young man, twenty-seven years of age, with thirteen years' experience as job and ad. compositor, and also capable of doing platen presswork, seeks change, preferably in the Northwest. At present forman of good-sized plant. Married. Best of references.

Linotype Operator Seeks Charge of Small Newspaper.

(3138) A first-class linotype operator and make-up man desires a position where he can take charge of small newspaper. Has had four-teen years' experience in the newspaper business and knows it from beginning to end. Can lay out, and is rapid on the machine. Best of references.

Rotogravure Man Seeks Position.

(3139) A rotogravure man, of long experience, who can secure first-class results, desires to locate in Chicago or in the West.

Job Plant in Good Location for Sale.

(3140) A first-class job plant, with business established so that soliciting is practically unnecessary, is for sale. Consists of one Miehle cylinder, pony press, two Gordon presses, cutter, stitcher, and all other necessary equipment. Splendid location, with arrangements so that rental is at a minimum. Owner has other interests which compel him to sell plant.

Foreman Seeks Change.

(3141) Man, ten years at the trade, two and a half years of which he has held the position as foreman of a medium-sized shop, well equipped, turning out high-class work of every description, seeks change. Would consider position with firm that caters to the better class of work, or one that is desirous of building up that class of trade. Can take care of anything in the line of printing; can do designing and turn out work that calls for originality and taste.

Linotype Plant for Sale.

(3142) Wishes to dispose of his Model Five linotype machine, equipment and business. Plenty of good work at good prices. Good thing for competent man. Price, \$5,000. Terms to responsible party.

Cylinder Pressman Seeks Position.

(3143) Cylinder pressman, temperate and reliable, thirty-seven years of age, would like to get in touch with a concern in the New England States or the Province of Quebec, with the object of procuring a permanent position. Experienced on various classes of presswork, including half-tone work, colorwork, embossing and general job printing; also familiar with platen presses. Capable of taking charge of small plant.

Pressman Seeks Advancement.

(3144) Pressman, having eleven years' experience on both job and cylinder presses, also on Hoe magazine web presses, and has finished course of instruction on Hoe and Harris offset presses, seeks opening offering advancement. Understands half-tone, book and general commercial printing. Twenty-five years of age.

Linotype Operator Seeks Opening.

(3145) Union linotype operator desires position on afternoon daily in good, progressive town. Married. Good habits, good speed and thoroughly reliable.

Seeks Position as Superintendent.

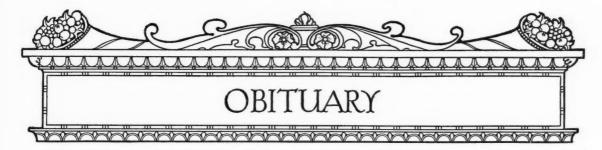
(3146) A man, thirty-five years of age, with eighteen years' experience, the last eight years holding position of superintendent, desires to connect with a progressive firm desiring the services of a thoroughly reliable, energetic and capable executive. Understands loose-leaf work thoroughly, and is familiar with the variety of work usually found in the larger shops.

Electrotyper Seeks Change.

(3147) An all-around electrotyper, with over thirty years' experience, fully capable of taking charge if desired, desires to locate in the East if possible. Good habits. Can furnish the best of references.

Would Purchase Job Shop.

(3148) Young man would like to purchase interest or all of good job shop in good, live western city or town where small payment will swing the proposition. Has built up a one-press plant in five years to one of the best in the State for another party; has saved a little money and wants to get the benefit of his own services. Would consider taking job end of a live newspaper. West or Southwest only.



William Thomson.

William Thomson, president of the William Thomson Printers' Machinery Company, with offices at 426 South Dearborn street, Chicago, and also in New York city, died in the latter place on March 23. His death was due to typhus fever.

Mr. Thomson, previous to his elevation to the presidency of his company, had been its secretary for thirty years. He was a man of sterling character and was an expert in his chosen profession. He had a wide acquaintance among the printers of the country, all of whom will learn of his death with deep regrets.

James Appleton Pierce.

James Appleton Pierce, general manager of the Matthews-Northrup Works, of Buffalo, New York, passed away at his home, 141 Oxford avenue, on Tuesday evening, March 2, 1915.

Mr. Pierce was a native of Buffalo. He was born on April 29, 1856, the son of Ezekiel P. and Jane B. Pierce. After a public-school education, he learned his trade in the office of Matthews & Warren, owners of the old Commercial Advertiser. When James N. Matthews bought The Express and its cognate printing industries, Mr. Pierce went to that establishment as foreman of the composing-room. He rose steadily from one post to another, until at the time of his death he was general manager of the Matthews-Northrup Works and a director in the J. N. Matthews Company, which owns that business and The Buffalo Express.

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Mr. Pierce at one time was president of the Typothetæ of Buffalo, and had also served as president of the National Association of Employing Photoengravers.

William Rockhill Nelson.

William Rockhill Nelson, editor and owner of the Kansas City Star, passed away at his home in Kansas City on Tuesday morning, April 13. Mr. Nelson, who was seventy-four years of age, had been in ill health for several months and had been confined to his home since last December. Mr. Nelson was recognized as one of the leading newspaper editors of the United States, and his friends were many.

Mr. Nelson was born in Fort Wayne, Indiana, March 7, 1841, and was educated at Notre Dame University.

Intense admiration for the reform work of Samuel J. Tilden brought him into contact with that great Democrat, and when only thirty-four years of age he became Tilden's Indiana campaign manager. His interest in political leadership made him turn to newspaper work as the best way to influence men in the mass. He went to Kansas City and started the *Evening Star* on September 18, 1880.

Essentially a builder, he took an intense interest in the

development of the city. Almost from the first issue, the Star urged the necessity of paving the streets, of getting a park system, of building attractive houses, of planting shrubbery and trees.

In politics he was, as he often said, "independent but never neutral." But he would never consider any elective or appointive position.

Thomas F. Walton.

Thomas F. Walton, of the Walton & Spencer Company, and late president of the Ben Franklin Club of Chicago, passed away on Friday, April 9, after an illness extending over several months.

Mr. Walton had been active in organization matters ever since the Ben Franklin Club movement was started. He was always a faithful attendant at meetings, and was elected to the presidency at the last annual meeting. Owing to his illness, he was unable to preside at any of the sessions since his election.

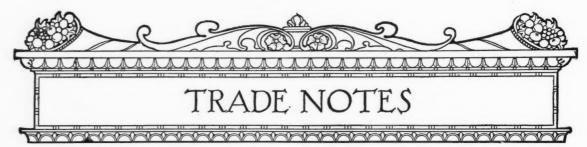
His funeral was very largely attended by friends and neighbors and his confrères in the printing industry.

He is survived by his wife and three children, and two brothers, T. E. Walton, of Albany, New York, and A. G. Walton, of the Chicago Printing House, Chicago.

Mr. Walton was born January 9, 1873, in Plattsburg, New York. He received a good common-school education, and when fifteen years old entered the office of the local morning paper, where he began his apprenticeship as a printer. Upon the death of his father in 1893, he, with his mother and brother, F. E. Walton, moved to Chicago. Here he entered the employ of Hornstein Brothers, printers, and finished his apprenticeship. When that firm went out of business, he went into business for himself as a broker, but in about a year he, with George W. Spencer, started the Walton Printing Company, which name was shortly changed to the Walton & Spencer Company. This business was started in a small way with one pony cylinder and two job presses in the old building at the southwest corner of Dearborn and Harrison streets, where the Transportation building now stands. The firm then moved to Wabash avenue, and after that to the present location, 1241 South State street.

James F. Boland.

James F. Boland, treasurer of The Workman Manufacturing Company, of Chicago, passed away on Thursday, March 11, 1915. Mr. Boland had been in poor health for a couple of years, and had been confined to his home for three weeks immediately preceding his death, but was not supposed to be in immediate danger. He leaves a wife, a stepson and a sister to mourn his loss, as well as a wide circle of very warm friends, and these gathered on Sunday, March 14, to pay the last tribute of respect to him who had rounded out a vigorous and useful life of sixty-one years.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Latham Machinery Company in New Building.

The Latham Machinery Company, Chicago, will be in its new three-story building, corner of Ann and Fulton streets, on May 1.

The Motor as an Aid to the Salesman.

George A. Morey, salesman for the New York branch of Barnhart Brothers & Spindler, 29 Great Jones street, has a territory for his operations covering New Jersey, Brooklyn and Long Island. Mr. Morey is very modern, and "gets there" by automobile, by which means he covers more territory, sees more "friends," and gives them better service than possible by train or trolley.

"Printers' Errors."

"Printers' Errors" is a booklet by R. W. Harvey and published by The Regal Press, 5514 West Lake street, Austin, Chicago. It is a treatise combining scientific salesmanship with the possibilities of correct typesetting. The information contained in the book is intended to put more advertising power in typographical display. The writer says he "hopes to assist both advertiser and printer in the mental laws governing literary salesmanship."

H. W. Thornton Western Sales Manager of the Whitlock Printing Press Company.

H. W. Thornton, one of the most widely known men in the printing-press business, and a practical printer who has gathered an exhaustive technical knowledge of the art, has been appointed western sales manager of the Whitlock Printing Press Company, manufacturers of the Premier press, with offices at 1406 Fisher building, Chicago. Mr. Thornton's extensive experience and conscientious work in catering to the needs of printers make the securing of his services a subject of congratulation to the Whitlock Printing Press Company and its patrons as well.

Journalism Week at University of Missouri.

May 3 to 7, inclusive, will be celebrated by the School of Journalism of the University of Missouri, Columbia, as the sixth annual journalism week. Sessions will be held morning, afternoon and night on each of the five days. At the day meetings, in Switzler Hall, problems of special interest to the newspaper and writing craft will be discussed. Country and city newspaper work will be considered from many angles; the advertising man will have his say; the magazine writer, the illustrator, the trade-press man, the woman special writer and the woman editor, the printing expert - all these and others representing the many activities of journalism and its allied callings will give and receive ideas. At the night meetings, in the main University Auditorium, there will be addresses of a more popular character, of interest both to the craft and to the public.

Sterling, Illinois, "Daily Gazette" Changes Ownership.

The Sterling, Illinois, Evening Gazette has been purchased by David W. Grandon, of Hillsdale, Michigan, who has taken possession of the business. Maurice D. Johns, who has been connected with the Gazette for over twenty-five years as manager and for a number of years past as owner of the entire stock in The Sterling Gazette Company, a short time ago sold all of the stock of the company to George D. John, of Sterling, executor of the estate of the late Martha A. John, who in turn disposed of the entire stock issue to Mr. Grandon. In taking possession, Mr. Grandon promises to maintain the high standard that has heretofore characterized the paper under the former management.

Wanner Machinery Company Places Machines under Power in Showrooms.

Machines that are placed under power in the show-rooms offer great advantages not only to the company selling the machines, but also to those contemplating the purchase of the machines. Being able to see a machine in actual operation enables the prospective purchaser to judge its merits to a greater degree than when the machine is merely standing on the floor. It was undoubtedly the realization of this fact that led the Wanner Machinery Company to place under power a thirty-six-inch paper-cutter and a line of Golding jobbers in its showrooms at 703 South Dearborn street, Chicago. The company extends an invitation to printers to call and see these machines in active operation.

Mr. John Geddes to Make Extended Tour of United States.

Mr. John Geddes, for nine years with Messrs. John Haddon & Co., seven years of which was as representative in Scotland and Ireland, left England on April 10 for an extended tour of the United States for the purpose of investigating the latest developments in connection with the printing and allied trades. While on this side, Mr. Geddes will also have some interesting propositions to present to the trade, among them being Bell's photogravure machinery, which consists not only of a rotary printing machine to print from the roll at a speed of from 2,000 to 5,000 an hour, but also a complete plant for the engraving of the cylinders, etc.; also Strong's paper-curing machine, by means of which paper can be taken direct from the mill and thoroughly cured and air-dried, eliminating static electricity, and permitting of perfect printing of colorwork without the necessity of storing the stock for some time. Mr. Geddes also has the United States rights for the sale of the Mascord system of electric motors for rotary presses, which is said to be simple, efficient and economical of power.

First Call for Convention of United Typothetae and Franklin Clubs.

From Los Angeles come the first bugle-calls for the convention of the United Typothetæ and Franklin Clubs of America, which is to be held in that city on September 21, 22, 23, 24. The general committee of the printing crafts of that city announces a sweeping invitation to all printers and allied tradesmen and their wives in the United States to attend the meeting.

The first three days will be devoted to the educational program prepared by and under the direction of the Typothetæ Program Committee, the business sessions of the organization, and all interspersed with delightful entertainment features of a character that have made Los Angeles famous as a host to visitors. The entire day of September 24 will be devoted to pleasure, and the committee has announced that the event will be one never to be forgotten.

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The attractions of the two great expositions, at San Francisco and at San Diego, make the trip to Los Angeles doubly alluring, as the railroads have made very low round trips to both the exposition cities.

From information at hand, it is expected that this will be the best-attended meeting in the history of the Typothetæ. Several cities have organized "Los Angeles Clubs," the purpose being to gather together travel parties, the members depositing a fixed sum each week or month, thus easily accumulating the amount necessary for the trip.

Any information as to itineraries, railroad rates, hotel accommodations and side trips will be furnished from the office of the General Committee, 424 Union League building, Los Angeles.

Banquet of the Connecticut Valley Club of Printing House Craftsmen.

The banquet of the Connecticut Valley Club of Printing House Craftsmen was held in Hartford, Connecticut, on March 20. It was attended by 150 men, all prominent in printing and allied lines and representing Hartford, New Haven, New Britain and Meridian, Connecticut, and Springfield, Worcester, Holyoke and Westfield, Massachusetts, together with guests from Boston, New York, and Providence, Rhode Island.

The principal address was given by M. C. Mantemach, of Hartford, on "Printing Plates and Their Uses." A cabaret entertainment was a feature of the evening.

The club has a membership of eighty-five, and was organized November, 1913. The next meeting will be held at the Cooley Hotel, in Springfield, Massachusetts, on May 15; at which time John Clyde Oswald, of New York, will speak.

A Distinctive Series of Poster Stamps.

A series of poster stamps which is destined to do much toward the promotion of thrift and which offers the savings banks an advertising vehicle of exceptional value is that known as the "Thrifty Alexander Series," published by The Harvey Blodgett Company, St. Paul, Minnesota. The idea is that of H. A. Blodgett, president of the company — which makes a specialty of financial advertisements — who is also author of the short but terse verses which form an important part of each stamp. The designs, particularly suited to the verses in all instances, are by F. G. Cooper, the well-known New York poster artist, who has made a specialty of this class of work.

The bank purchasing the right to use the series in its territory orders a supply of albums, which it distributes, advising recipients that a new stamp can be obtained at

the bank each week. The universal interest in poster stamps at this time, when many people are making collections, makes a second invitation unnecessary. The stamps are a chronology of the life of Thrifty Alexander, the first of the series depicting Alexander's father starting an account for the youngster on the day of his birth.

From the standpoint of art in their design, from the standpoint of printing mechanics in their execution, and from the advertising standpoint, this probably is the most notable series of poster stamps yet issued by any firm.

Portfolio of Warren Standard Papers.

By means of an attractive little prospectus, S. D. Warren & Co., of Boston, Massachusetts, announces a new portfolio of Warren standard papers. The company states in this prospectus that it believes this new portfolio will be the most complete and instructive piece of paper adver-



Attractive Cover of Portfolio of Warren Standard Papers

tising that has yet been issued. Since the conception of the original idea, those who have had charge of the work have incorporated interesting suggestions and improvements that have occurred to them, the final result being an assortment of specimens that will be of great help from the standpoints of paper, typography and illustration.

The folios will contain illustrated signatures of the Warren standard printing-papers — Cameo Plate, Lustro Coated, Silkote Dullo-enamel, Cumberland Coated, and Printone. The educational side has also been given attention to the extent that the plates are described, the inks specified, style of type is indicated, paper-stock items are listed complete — in fact, every detail is explained.

Ohio Printers' Federation to Meet in June.

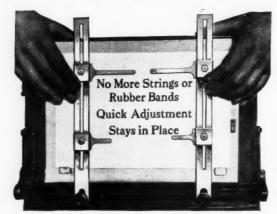
Dayton has been selected as the place for the coming convention of the Ohio Printers' Federation, which will be held June 10, 11 and 12. The program, which will be announced later, will "teem with talks which should help

to make all who hear them better business men, and our industry a better one in which to labor."

In addition to the business and educational features on the program, interesting entertainment is being provided, and visits to a number of the larger industries in Dayton will offer much that should prove an additional inducement to be in attendance. The National Cash Register Company, with its mammoth printing-plant; the Miama Paper Company; the American Envelope Company, and the Wright Brothers Aeroplane Factory, are among the places to be visited.

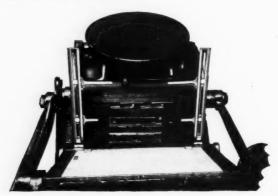
The Anway Adjustable Job-Press Grippers.

Pressmen and feeders who have been seeking a simple and effective method for holding the sheets on the platen of the press, a method that will enable them to do away with the bother of using strings and rubber bands, will undoubt-



The Anway Adjustable Grippers in Position for Holding the Sheet.

edly welcome the announcement of the new Anway adjustable job-press grippers, illustrations of which are shown. These grippers are simple in construction, with no parts to get out of order, and can be readily adjusted without difficulty to any job. Once adjusted, they stay in place and hold the sheet firmly in position.



The Anway Adjustable Grippers Attached to Press.

The Anway gripper is bolted to the gripper bar in the same manner as the ordinary gripper, and can easily be moved horizontally. Two adjustable arms are furnished with each gripper, making four arms with each pair. These arms may be adjusted up or down to suit the requirements of the job in hand, or can be taken off when not required. The grippers are nickel-plated throughout and present a

pleasing appearance. They are being offered at a moderate cost, so that a considerable increase in efficiency may be obtained at small outlay. They may be secured through any printers' supply house or direct from Harry B. Anway, 7038 Stony Island avenue, Chicago.

Novel Autopress Numbering Device.

Users of the Autopress will undoubtedly take great interest in the announcement of a new numbering device recently sent out by the American Autopress Company, 110-112 West Fortieth street, New York city. This apparatus, the company states, will permit of printing numbers consecutively, or printing the same number two, three or more times, as desired, changing automatically to print the next number.

The description as given in the announcement is as follows:

The numbering machines used are specially designed for use with a specially built chase which eliminates plunger action. The numbering heads are operated through the center of dials, which action is positively controlled by the bed movement of the press. This advantage naturally prolongs the life of the numbering machines, besides assuring accurate operation at a much higher rate of speed than ever before possible. As a matter of fact, with this new equipment these numbering machines may be successfully operated at the maximum speed of the Autopress.

Another important advantage of the equipment is, the numbering machines can be operated in any direction in the chase; that is, in a straight line or at right angles with the cylinder, or in both directions at one time, if necessary.

With this apparatus it is possible to print and number at the same time, locking up the type-matter with the numbering heads in the same manner as on any ordinary job; and where electrotypes are used, the wooden blocks are gouged out to clear the operating rods of the numbering heads.

You can run as many numbering heads as can be gotten into the printing-surface of the press. The heads are locked in the form the same as type-matter.

Golden Jubilee of the Illinois Press Association.

The Golden Jubilee, or fiftieth anniversary, of the founding of the Illinois Press Association will be celebrated at the Hotel Sherman in Chicago, on May 19, 20 and 21, 1915.

The association was founded in 1865 by J. W. Page, the present president of the organization, who has always been a tower of strength in advancing its interests.

James Keeley, editor of the *Chicago Herald*, and John McCutcheon, cartoonist of the *Chicago Tribune*, will be the principal speakers at the banquet, which will be held on Thursday night, May 20. Mr. McCutcheon will speak on his "Trip through the European War Zone."

. The sessions of the convention will be held in the banquet-room of the Hotel Sherman.

The entertainment features of the meeting are under the direction of Charles E. King, of the J. W. Butler Paper Company. Mr. King has made the following arrangements for the pleasure of the delegates, their wives and friends:

Wednesday night, May 19, a special grand carnival will be given at the Midway Gardens, Cottage Grove avenue and Sixty-first street.

Thursday night, May 20, the Chicago Association of Commerce will give a banquet at the Hotel Sherman in honor of the visiting newspaper men.

Friday night, May 21, a theater party will be given under the direction of Chairman King and his committee.

The entertainment features of the convention will be

financed by the newspaper-supply houses of Chicago and the Chicago Association of Commerce. No expense will be spared to make the meeting the biggest and most enjoyable one ever held in the history of the association.

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The sessions and entertainment features of the convention will not be confined to members of the Illinois Press Association alone, but every newspaper man in the State of Illinois is cordially invited to the meetings and to participate in the various events.

The officers of the Illinois Press Association are as follows: President, J. M. Page, Democrat, Jerseyville; first vice-president, John T. Galbraith, Free Press, Carbondale; second vice-president, W. J. Smith, Sun, Waukegan; third vice-president, H. U. Bailey, Republican, Princeton; secretary, J. M. Sheets, Oracle, Oblong; treasurer, J. E. McClure, Democrat, Carlinville. Executive Committee: Charles W. Warner, Chronicle, Hoopeston; G. A. Crowden, Fairdealer, Ottawa; S. J. Porterfield, Chronicle, Cullom. Legislative Committee: E. A. Snively, Springfield.

Thompson Type Machine Company Moves into Larger Quarters.

The Thompson Type Machine Company, which since its inception, in 1907, has been located at 624-632 South Sherman street, Chicago, has been compelled to move into larger quarters to take care of its rapidly growing business, and has located its factory at 223-225 West Erie street, Chicago, where a modern plant of machinery and tools is being installed. When completed, it is said, it will be a model factory in every respect, equipped with the latest and best devices for the protection of the lives and health of the employees, as well as tools and appliances for the manufacture of what is admittedly one of the most wonderfully accurate mechanisms in the printing industry - the Thompson typecaster. In the mold-making department of this factory are machines and mechanics capable of grinding the steel parts of this machine to an unheard of degree of accuracy; it is said they split a tenth of a thousandth of an inch, a measurement so microscopic that only a trained eye and hand can measure it.

A unique equipment in this department, and one which has been commended highly by the factory inspectors as humanitarian to the highest degree, is the system installed to dispose of the fine particles of steel and emery dust arising from the automatic grinders by exhausting it through pipes by suction, thus freeing the air of the workroom from these dangerous particles.

The entire factory is flooded by daylight, and has been so laid out that artificial light is dispensed with entirely, except on the darkest winter days. No item which would add to the convenience or comfort of the employees has been overlooked, and the increased capacity of the new factory will enable the company to double its output the coming year.

Sales offices are still maintained by the company in the Herald building, Chicago, and the Tribune building, New York.

Time and Money Saved by Expansion Roller Trucks.

Printers are usually a skeptical lot of individuals when it comes to the question of buying attachments for presses or other machinery. Their silence to all the eloquence and blandishments of the salesman usually implies, "Show me." If the attachment exploited has undoubted merits, the average printer will go into debt to secure it. The latest press attachment we have learned of is the Morgan expansion roller truck. It will not require much time to show the

advantages of a roller truck that can be made larger or smaller in an instant by the turning of a nut. The trucks are of steel, with a hard-rubber band that is expanded to conform to exact roller diameter by the pressure of two steel cones against the rubber ring. The average pressman will readily see the advantages of roller trucks that can be quickly changed to correspond with the diameter of the individual roller, and, having rubber contact surface, will be almost noiseless. These trucks slip on the roller core just as the ordinary trucks, and being made of steel and oil-resisting rubber, they will last a lifetime, with a few changes of the rubber. For particulars, write Morgan Expansion Roller Truck Company, 303 East Fourth street, Los Angeles, California.

Meeting of the Ben Franklin Club of Chicago.

The Ben Franklin Club of Chicago held its monthly meeting at the Grand Pacific Hotel on Thursday evening, April 15, 1915. An excellent table d'hote dinner was served.

The death of President Thomas F. Walton, and the absence from the city of Vice-President Daniel Boyle, necessitated Secretary W. T. Leyden acting as chairman of the evening.

On motion, H. Hillman and Capt. James T. Elliott, both of The Inland Printer, were appointed a committee to draft resolutions of sympathy and regret anent the death of President Walton. The committee retired, and shortly afterward reported the following resolutions, which were unanimously adopted:

WHEREAS, It has been the will of the Creator to remove from this life
Thomas F. Walton, president of the Ben Franklin Club of Chicago; and,
WHEREAS, He was one whom we have all learned to love and respect
during his connection with us, and one who has given of his best toward
the advancement of our organization and of the interest of the industry
represented by the organization; and,

WHEREAS, Mr. Walton was a man of many noble and lovable qualities, both in his public and private life; and,

WHEREAS, In his death the Ben Franklin Club has suffered a great and material loss; therefore,

Be It Resolved, That we, the Ben Franklin Club of Chicago, in session

Be It Resolved, That we, the Ben Franklin Club of Chicago, in session assembled, do deeply deplore and regret the demise of Mr. Walton and sincerely commiserate with his family in this dark hour of their great distress, and ask God to temper their grief over the untimely taking away of husband and father; and,

Be It Further Resolved, That these resolutions be spread upon the minutes of this meeting and an engrossed copy be transmitted to the grief-stricken family; also that copies be sent to the trade press of the country.

Dudley Taylor, general counsel for the Associated Employers of Illinois, addressed the session on "Legislation Affecting Business and the Attitude of the Business Man Toward It."

Mr. Taylor spoke of the need of the business man in politics, and of the absolute necessity of having his influence and superior knowledge in the shaping of all legislation affecting the business world. Recently returned from Springfield, he told of the fight being made there by Illinois legislators regarding the eight-hour labor bill for women. He expressed the opinion that the bill would not become a law.

John J. Pleger spoke on "The Bindery Department of the Printing Business as It Should Be." Mr. Pleger is the man who started the bindery department of the Bureau of Printing at Manila, Philippine Islands, under direction of the United States Government. He took in raw recruits from the woods and made finished craftsmen of them.

Mr. Pleger is an interesting talker on subjects relating to bookbinding, and told of his experience in developing expert workmen of men whose language he could neither speak nor understand.

He criticized workshop methods of bookbinding in the

United States, and in a comparison between the work turned out in the Philippines and that of this country, was inclined to give the palm to the former.

Secretary Leyden reported that one hundred and twenty-four firms had signed the agreement for the combination of all printing-crafts organizations into one association, under the title of "The Franklin-Typothetæ of Chicago."

Wisconsin State Conference on Printing and Newspaper Publishing.

The First State Conference on Printing and Newspaper Publishing will be held by the Wisconsin Press Association, the Wisconsin Daily League, and the Wisconsin Ben Franklin Clubs, in coöperation with the Department of Journalism of the University of Wisconsin, at Madison, May 26, 27 and 28, 1915. The subjects for discussion include: "Cost Accounting for Printers and Newspaper Publishers." "Advertising Rates for Daily and Weekly Papers." "How to Get More and Better Advertising." "Coöperation between Wisconsin Newspaper Publishers." "How Can the Department of Journalism at the State University Help Wisconsin Editors?"

Business Printing Exhibit at Convention of Associated Advertising Clubs.

One department of the large exhibit that will be held in connection with the convention of the Associated Advertising Clubs of the World that will undoubtedly prove of great interest to those connected with the printing industry is the one in which business printing will be shown. This department will include printing, electrotyping, photoengraving, paper, typesetting, binding, and steel-plate or die work. As far as possible, all exhibits will be grouped, with slips attached giving manufacturer's name, under classified heads, in order to facilitate inspection and comparison. Space is not being sold, except in unavoidable instances, where an exhibit is complete in itself.

Some of the classifications are: Letter-heads, circulars or folders of special type-design, house-organs, catalogues, novelty and business bindings, and complete advertising campaigns for direct by mail, wholesale, retail, jobber, service.

Complete particulars regarding the requirements, etc., of the exhibit may be secured by addressing the chairman of the committee in charge, S. Clayton Wicks, care of George H. Buchanan Company, Philadelphia, Pennsylvania.

Special Machines for Special Purposes.

This has been well called an age of specialization, for on every hand we hear the call not only for men who are experienced in some one particular line, but also for machinery that is designed especially to accomplish some one object. The printing industry has in no way been slighted in this general call for special machinery, for announcements are continually being sent out introducing some press, folder, or machine, designed and built for the purpose of accomplishing some special feature with much greater speed and efficiency than before.

Among machines of this character that are attracting considerable attention are the special ticket-printing presses designed and manufactured by the Meisel Press Manufacturing Company, of Boston, Massachusetts. A short time ago this company installed two rotary presses in the new and modern plant of the Third Avenue Railway Company, of New York city. All of the transfers used by this company are now being produced on these two presses at the rate of 4,200 a minute, numbered, perforated and delivered in sheets ready for stitching. This makes the

second street-railway plant in New York city using the Meisel machines, the first being the Brooklyn Rapid Transit Company, though this line uses a different type of press.

Machines of the same type as those installed for the Third Avenue Railway Company are also producing the transfers for street railways in Boston, as well as in some of the larger cities of the West.

Other presses have been designed and manufactured by the Meisel company for ticket-printing, among them being a rotary press for printing strip or admission tickets, such as used by moving-picture theaters and subways, the size of which is 2 by 1 inch, at the rate of about 700,000 tickets an hour, delivering the product either rewound, accordion folded, or in flat sheets. The Series A1 press for printing duplex and triplex tickets, in one or two colors, numbering and folding, and the mileage-coupon press, which prints three colors, numbers and perforates each small coupon, and delivers the tickets zig-zag folded, ready for binding, at the rate of 2,000 500-mile books an hour, have also gained enviable reputations.

Meeting of Connecticut Typothetae.

The regular monthly meeting of the Connecticut Typothetæ was held on April 5, at the Hotel Garde, New Haven. This was one of the largest meetings of the year, there being over fifty members and guests present. A complimentary dinner given by the New Haven Paper Company was served at six o'clock.

The special feature of the evening was the stereopticon lecture by Charles D. Jacobs, special representative of The American Writing Paper Company, who gave a very interesting talk showing eighty different views in connection with the art of papermaking. Questions of importance in reference to papermaking and printing were answered by Mr. Jacobs.

"Gripwell" Pulley-Covering.

Printers usually overcame the belt-slipping problem by applying printing-ink, soap, rosin or belt-dressing to the belt. All of these were temporary expedients and not one of the materials helped the belt a particle. If anything, it had the opposite effect, causing the belt to crack or otherwise deteriorate. The reason for belts, of proper tension, slipping, is usually due to the smooth surface of the pulley. Printers will not be slow to recognize the sound principle that a pulley covered with a leather-like surface will give a high efficiency to a belt and enable it to exert its fullest transmission power. The "Gripwell" pulley-covering seems to be the logical means of treating pulleys to give belts their highest efficiency.

"Gripwell" pulley-covering consists of a cement and a specially prepared canvas, so treated that it is rendered very porous and capable of absorbing the maximum amount of "Gripwell" cement, which is applied in a liquid form. This cement is of such a character that it adheres firmly to wood or metallic surfaces and retains the canvas so firmly to the surface of the pulley that in a short time after solidifying it forms a homogeneous whole with the pulley. Belts pulling on such a surface as this need not be run so tight as on a smooth, uncovered pulley. They may be run about one-third slacker. The belt remains more pliable, as the pulley-covering is a preservative containing both castor and neat's-foot oils, two of the best known leather foods. The "Gripwell" cement and prepared canvas can be applied by any one. The directions are simple and accompany each package of material. Full particulars will be furnished by addressing "Gripwell" Pulley Covering Company, 601 Candler building, New York city.

THE INLAND PRINTER | WANT ADVERTISEMENTS

A. H. McQuilkin, Editor

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U.S.A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 55.

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MAY, 1915.

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novel-ties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil hon-estly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for adver-

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., OF THE INLAND PRINTER, CHICAGO, ILL

Published in compliance with Act of Congress, August 24, 1912.

Published in compliance with Act of Congress, August 24, 1912.

Editor—ALBERT H. McQUILKIN, La Grange, Illinois.

Managing Editor—ALBERT H. McQUILKIN, La Grange, Illinois.

Business Manager—ALBERT H. McQUILKIN, La Grange, Illinois.

Publisher—THE INLAND PRINTER COMPANY, Inc., 632 Sherman Street, Chicago, Illinois.

Owners—ESTATE OF HENRY O. SHEPARD, DECEASED, 632

Sherman Street, Chicago, Illinois.

No bonds or mortgages outstanding.

(Signed) A. H. McQUILKIN, Business Manager.

Sworn to and subscribed before me this 15th day of March, 1914.

[SEAL] HARRY H. FLINN,

Notary Public.

My commission expires February 8, 1916.

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

J. A. RICHARDS, the inventor and manufacturer of the Multiform composing-room saws, Multiform diemaking machinery, and other good things for printers, is looking for an active partner. Mr. Richards has a fine plant and has sold \$50,000 worth of his products, but with a good partner to help him and add to the needed capital, would be able to more than double the present volume of business; only a live one, with money, need write, as there is no trouble to find plenty of leeches. Address J. A. RICHARDS, Albion, Mich.

A GILT-EDGED INVESTMENT — One of the most successful small job shops in Denver; established five years; two platens, power cutter, lots of fine type; BRAND-NEW EQUIPMENT; past twenty weeks business averaged \$115.07; rent and steam heat, \$25 month; average weekly pay-roll, \$21; paying handsome profit above salary; good reason for selling; \$2,750 cash — \$2,800 time; complete and accurate particulars by mail. P. O. BOX 1533, Denver.

FOR SALE—A complete printing outfit, consisting of one automatic card-printing press, seventeen different complete fonts of type, and all accessories; a large assortment of business and calling cards; trunk and cabinet suitable for traveling; best reasons for selling. Write for particulars to CHAS. FREEDLUND, 1073½ Main st., Dubuque, Iowa.

FOR SALE — Old-established printing business can be bought for \$3,000 down; balance to suit; output about \$10,000 a year; investigation solicited; no newspaper. Address BOX 486, Pulaski, Va.

FOR SALE—The only Democratic weekly in the Southwest; established three years. Address JAMES S. RODMAN, 126 South Broadway, Los Angeles, Cal.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1: circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-eutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — 10 Model 1 linotype machines; all with full sets of agate or nonpareil 2-letter mats.; spacebands; run by individual motors and in first-class condition; 1 Jenney linotype motor; 1 straight line Hoe perfecting press; 1 right-angle Hoe perfecting press; complete stereotyping outfit; 1 Diebold combination safe, 68 by 92 by 37. NICH-OLSON PUBLISHING CO. (In Liquidation), 330 Camp st., New Orleans, La.

REMOVING! REMOVING!—To save expense of removing, we are reducing prices on the following: Cottrell and Campbell pony cylinder presses, Whitlock two-revolution presses, Cranston, Whitlock, and other drum cylinders, job presses, cutters, perforating and punching machines, and all kinds of machinery appertaining to the trade. Send for illustrated list. RICHARD PRESTON, 167 A Oliver st., Boston.

REBUILT — Guaranteed satisfactory to purchaser, Huber 4-roller, 46 by 60 bed, \$1,100; Campbell job and book, 41 by 60 bed, \$700; 37 by 52 bed, \$650; 34 by 50 bed, \$550; Campbell "Economic," 45 by 60 bed, \$550; Hoe pony drum, 17 by 21 bed, \$400; f. o. b. New York. C. FRANK BOUGHTON, successor to Van Allens & Boughton, 17-23 Rose st., New York.

FOR SALE—PRINTING-PLANT; good established local and mailorder trade; sale includes complete printing outfit, land and buildings on main street of one of the finest villages of 3,500 population in the old Pine Tree State of Maine; property must be sold at once. For particulars address at once. E 843.

Megill's Patent SPRING TONGUE GAUGE PINS \$1.20 per doz. with extra tongues



MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr 60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES \$1.25 set of 3 with extra tongues VISE GRIP

PRINTERS' ERRORS; 25 cents; read this new, entertaining and instructive book on common fallacies, and profit by mistakes others made. REGAL PRESS (Dept. I), 5514 West Lake st., Austin, Chicago.

FOR SALE — One Harris 2-color printing-press; will print sheet 28 by 42, and produce 5,000 per hour; has been used only five months, practically new; an exceptional bargain. C 773.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth booksewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE—156 copies of The Inland Printer, beginning with Vol. VIII; six volumes are bound; all copies are in good condition. L. B. LACEY, Box 714, Indianapolis, Ind.

FOR SALE—Ruling and bookbinding machinery, nearly new, at a bargain. Address R. C. MAST, Superior, Wis.

HELP WANTED.

Agents.

AGENTS WANTED to sell our beautiful line of stock design poster stamps to banks and business houses; we have over 50 designs at present, and more in preparation; they are real poster stamps, not gummed stickers; a printer who will do well with our line may also handle our splendid Thrifty Alexander series for banks; send 50 cents for album with stock designs and booklet, "How to Sell Poster Stamps at a Profit"; 50 cents for our Thrifty Alexander series of 52 stamps with album; no stamp sent gratis. HARVEY BLODGETT CO., St. Paul, Minn.

Composing-room.

\$175 A MONTH FOR LIFE—To a competent Mergenthaler operatormachinist who can run a No. 2 double-decker, take care of his machine and set type fast enough to keep himself warm; transportation furnished, to be deducted from wages to suit; finest climate in Alaska and oldest paper there. E 860.

Processor

WANTED — PRESSMEN to take our course in salesmanship, and join our sales organization, and earn big pay while learning to earn more; an extraordinary offer. D 822.

Salasman

WANTED — SALESMEN calling on job printers to sell new appliances as side line; write us fully in confidence, stating experience, territory covered, and name of employer. GOLDING MFG. CO., Franklin, Mass.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N.-W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, \$5.

EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city — Eight Mergenthalers; three to six hours each day actual linotype practice; evenings, five hours; \$5 weekly; good machines, obliging, painstaking instructors; nine years of constant improvement; practice keyboards loaned free; large patronage and years of experience enable us to offer a thousand and one costly features not even attempted by others; prospectus.

MISCELLANEOUS

PETROGRAD — Representative, having first-class clientèle, previously doing large turnover for leading German houses, on account of the war wishes to make new connections in America, and desires first-class AGENCIES for all kinds of printers' supplies, machines, etc.; offers desired. PETROGRAD (Russia), Postfach No. 439.

SITUATIONS WANTED.

All-around Men.

SITUATION WANTED by job and commercial printer with 20 years' experience; union; is experienced in proofreading, understands papers, sizes, etc.; has fair estimating knowledge and has had some office experience, also mechanical experience with stitchers, punching machines, etc.; sober and reliable. E 844.

Bindery.

BOOKBINDER — Finisher, extra printed work, wants steady position with reliable publishing house. E 851.

Composing-room.

FOREMAN — WORKING OR DESK — Systematic, efficient, all-around job-shop man; Al compositor, stone and proof desk man; steady, sober, hard worker, who gives 100 per cent ability for his pay; absolutely reliable; married; union; wants to change locality; good reason. E 672.

WANTED — Situation with reliable house doing good grade work, by stoneman experienced on all kinds of high-grade work; strictly sober and energetic workman; good systematizer, capable of foremanizing office. E 850.

WANTED — POSITION with reliable firm by young man with four years' experience, age 23, single; strictly sober and reliable; best of references; samples on request. WALTER SANKEY, Del Rio, Tex.

FIRST-CLASS JOB COMPOSITOR and typographical designer, of 16 years' experience, desires change; thoroughly efficient in layout and arranging novelty work; union. E 861.

LINOTYPE MACHINIST-OPERATOR would like a position with some reliable firm; six years' experience in newspaper and job office; state wages in first letter. E 846.

LINOTYPE MACHINIST of the first class wishes situation near Chicago; best character and ability; can operate; familiar with printing; references. \to 785.

SOBER, INDUSTRIOUS COMPOSITOR wants position, preferably in small town, to more thoroughly learn all branches of trade; age 25; good education. E 855.

LINOTYPE-MACHINIST, or machinist-operator, would like position in southern New Hampshire. JOHN RHODES, Box 16, R. F. D. No. 5, Manchester, N. H.

Designers.

DESIGNER wishes change of position; specialty booklets, posters, blotters and general high-class advertising work. I. LEOPOLD HANWELL, 5115 Euclid av., Cleveland, Ohio.

Embossers

EMBOSSER DESIRES CHANGE; capable of handling all classes of work, hot and cold; fifteen years' experience; temperate; willing to start at moderate salary with prospects for advancement. E 849.

Engravers.

SITUATION WANTED by a copper etcher with lots of experience; capable of taking full charge and making money; at present employed, but wants to make a change. E 859.

Managers and Superintendents.

PRINTING SUPERINTENDENT—Twelve years' experience with large plant; accustomed to turning out large volume of high-quality work; can give accurate estimates; will take charge of up-to-date, progressive place, will help to build up a business, or will make moderate investment with small concern that has prospects of growth; not a \$25 man. E \$48.

Office

TYPOGRAPHICAL EXPERT — Thorough knowledge of typographical and editorial construction of trade journals, magazines, catalogues, etc.; 18 years' experience as jobber, proofreader, head proofreader, editorial reader and assistant editor; union man; seeks position with publishing or printing house. E 853.

FOREMAN — Daily paper and job office; town 8,000 to 15,000; familiar with cost system; good executive, can estimate, operator; no drink or cigarettes; South preferred. E 857.

Paper Rulers.

SITUATION WANTED by paper ruler with twelve years' experience; has worked in some of the best shops in the country; can also fill in a little on forwarding; good references; married; sober, moderate habits; union. E 845.

Pressroom.

PRESSMAN — CYLINDER AND JOB—wishes position in shop with one or two cylinders, as foreman; would invest \$1,000 or \$1,500 after trial; understands presswork thoroughly on half-tone catalogue, book and magazine; also automatic feeders; 29 years old; sober, steady; East preferred; position must offer good future. E 858.

EXPERIENCED POWER-PRESSMAN and plate printer wishes to hear from a reliable concern who can offer a steady position; references furnished. E 841.

A-1 ESPECIALLY CAPABLE Autopress, platen pressman; eight years' experience; commercial and loose-leaf work; in or near Chicago; references. E 856.

PROCESS WORK -and Electrotyping

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

The Journal for all up-to-date Process Workers Published by A.W. PENROSE & CO., Ltd., 109 Farringdon Road, LONDON, E. C.

Proofroom.

PROOFREADER — Highest grade; thoroughly trained in every branch; highly educated; executive ability; modern ideas; thorough knowledge of typographical and editorial construction of trade journals, magazines, catalogues; union member; seeks position as head proof-reader, or in some other responsible capacity. E 852.

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Stock Cutters and Shipping Clerks.

FIRST-CLASS PRINTING-HOUSE STOCK CUTTER and shipping clerk; thoroughly posted on paper values and all miscellaneous duties in connection with stock and cutting departments; competent by experience and training to handle the details of packing and shipping. E 847.

WANTED TO PURCHASE.

WANTED — INLAND PRINTERS — Vols. XXII and XXIII (October, 1898, to September, 1899); also want February, 1890. GEO. MARSTON, Waynesboro, Va.

WANTED — HARRIS AUTOMATIC 15 by 18 inch two-color press. Address, stating lowest cash price, M. M. ROTHSCHILD, INC., 712 Federal st., Chicago.

WANTED—A bronzing machine, any make; does not have to be a new one; state best cash price. E 842.

OLD TYPE WANTED: 12 cents per pound. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

WANTED - PROCESS CAMERA, 15 by 18 inches; 2 110-volt are lamps. E 854.

WANTED-1 copy Volume 5, Penrose's Annual. D 625.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters—covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9½ by 4), Panama Canal in three sizes—all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING-COMPANY, 20 N. Williams st., New York.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, 6.15.

Bookbinders' Sewing Machines.

SMYTH, JOSEPH E., CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines.

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Calendar-pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar pads for 1916; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-16

Carbon Black.

CABOT, GODFREY L .- See advertisement.

Casemaking and Embossing

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-16

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

KEYSTONE TYPE FOUNDRY—Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-tone and Zinc Etching.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N.Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-15
KEYSTONE TYPE FOUNDRY — See Typefounders, 3-16

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st. 11-15

S. Clark st.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue.

Embossing Composition.

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 6 by 9 inches; 3 for 40e, 6 for 60e, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Hot-die Embossing.

HOT EMBOSSING; catalogues, covers, show-cards. OSCAR FISCHER & CO., engravers and die-sinkers, 638 Federal st., Chicago. 10-15

GOLDING MFG. CO., Franklin, Mass. Our hot embosser facilitates embossing on any job press.

Job Printing-presses.

| AMERICAN TYPE FOUNDERS CO.— See Typefounders. | 8-15 |
|---|------|
| KEYSTONE TYPE FOUNDRY — See Typefounders. | 3-16 |
| GOLDING MFG. CO., Franklin, Mass. | 9-15 |

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

3-16

Numbering Machines.

| transporms transmost | | | | |
|--|------|----------|------------------------|------|
| AMERICAN | TYPE | FOUNDERS | CO.— See Typefounders. | 8-15 |
| KEVSTONE TVPE FOUNDRY See Typefounder 2-16 | | | | |

Paper Cutters.

| | Tuper Cutters. | |
|---------|---|------------------------|
| | MACHINE WORKS, Oswego, New York. The Oswego, and Brown & Carver and Ontario. | Cutters exclu- 4-15 |
| AMERICA | N TYPE FOUNDERS CO.— See Typefounders. | 8-15 |
| KEYSTON | E TYPE FOUNDRY — See Typefounders. | 3-16 |
| GOLDING | MFG. CO. Franklin, Mass. | 9-15 |

Pebbling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 12) W. Illinois st., Chicago, Ill. 12-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-15

THE FOLDER FOR WIDE-AWAKE PRINTERS

Two Books You Ought to Have

Every up-to-date printer and binder should read the facts about the new Model "B" Cleveland Folder. It will pay you to get this literature.

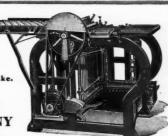
(1) A booklet describing the many time and money saving features of this folder.

(2) A book of diagrams showing each of the 159 folds which the Model "B" will make. Send us a post-card TO-DAY for these books.

The Norman F. Hall Company are exhibiting the new Model "B" Machine in Block No. 31, Machinery Hall, Panama-Pacific Exposition, and they will be pleased to demonstrate this machine to interested parties at any time.

THE CLEVELAND FOLDING MACHINE COMPANY 5100 EUCLID AVENUE, CLEVELAND, OHIO

NO TAPES OR CHAINS



3-16

8-15

8-15

9-15

Photoengravers' Screens

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Phila-delpha, Pa. 3-16

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; 426 S. Dearborn st., Chicago; factory, Long Island City, New York. 10-15

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

KEYSTONE TYPE FOUNDRY - See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 40 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis: 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:
Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.
11-15

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See typefounders. 3-16

Printers' Supplies.

BARNHART BROTHERS & SPINDLER—Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. AMERICAN TYPE FOUNDERS CO .- See Typefounders. 8-15

Printing Machinery.

KEYSTONE TYPE FOUNDRY - See Typefounders.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago — Babcock drums, two-revolution and fast news presses. AMERICAN TYPE FOUNDERS CO .- See Typefounders. 8-15 KEYSTONE TYPE FOUNDRY - See Typefounders. 3-16 Punching Machines.

KEYSTONE TYPE FOUNDRY - See Typefounders.

Rebuilt Printing-presses.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Roller Embossing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Roller Racks and Overlay Table.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. "THE JOHNSON WAY" keeps rollers good, EVERY DAY.

Roughing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W. 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Steel Rules and Case-racks for Printers.

MECCA MACHINERY CO., 85-87 Adams st., Brooklyn, N. Y., manufacturers of specialties and machinery for printers; repairing, designing, rebuilding.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type—and costs no more than papier-maché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, \$1. HENRY KAHRS, 240 E. 33d st., New York.

Stippling Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 W.* 40th st., New York city; 120 W. Illinois st., Chicago, Ill. 12-15

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, William and Frankfort sts.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 13 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st., S.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Vancouver, 1086 Homer av.

KEYSTONE TYPEFOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER — Type, borders, ornaments, chases, brass rules, all-brass galleys, etc. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-15

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-15

Wire Stitchers

AMERICAN TYPE FOUNDERS CO .- See Typefounders. 8-15

Wood Goods

AMERICAN TYPE FOUNDERS CO .- See Typefounders. 8-15

BOOKS.

PHOTOENGRAVING, a revision and enlargement of H. Jenkins' Man-ual of Photoengraving. By N. S. Amstutz. 440 pages, 5½ by 8, fully illustrated, with formulæ and a copious index. The most complete and exhaustive book on this subject ever published. \$3.

VEST-POCKET MANUAL OF PRINTING. A full and concise explanation of all the technical points in the printing trade, for the use of the printer and his patrons. Convenient vest-pocket size. Neatly bound in leather, round corners; 86 pages, 50 cents.

WHEN YOU BUY Printers' and Binders' Machinery



703 S. Dearborn Street

CHICAGO, ILL.

for the MONOTYPE MACHINE

COLONIAL COMPANY, Mechanic Falls, Me. New York Office: 320 Fifth Avenue

The paste without the water—the perfect "Make-Ready" Paste.

FIVE GALLONS 100 PER CENT EFFICIENT PASTE FOR \$1
Just sprinkle "JELLITAC" into cold water and it instantly turns into a
snow-white "make-ready" paste for immediate use. A postal brings a
sample or a dollar box on trial.

ARTHUR S. HOYT CO., 86 West Broadway, NEW YORK CITY Sold by Wholesale Paper Dealers, Type Foundries and Supply Houses

ADD TO YOUR PROFITS

By Taking Orders for Bonds

Write for particulars to

ALBERT B. KING & COMPANY, Inc. **Bond Specialists**

206 BROADWAY, NEW YORK

A Modern Monthly— All About PAPER



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THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases.

Has subscribers throughout forty-five States. Also Canada and foreign countries.

THIS SPECIAL OFFER

Covers 1915-1916 at the very special rate of \$1.50 instead of \$2.00. This is an opportunity worth while. Proves an investment, not an expense to printers.

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186 NORTH LA SALLE STREET, CHICAGO



Routs any length wood or metal block, if not over 9 inches wide.

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Do away with guesswork and waste by equipping your presses with the Redington. No screws; easy to set; large figures. Price \$5.00. U. S. A.

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enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.

New designs and improvements. It will pay you to get full information

ECONOMY ENGINEERING COMPANY 423 So. Washtenaw Ave., Chicago

"FROUGHING" for the Trade
We have put in a ROUGHING
MACHINE, and will be
pleased to fill orders from those desiring this class of work. Three-color halftone pictures, gold-bronze printing, and, in fact, high-grade work of any
character, is much improved by giving it this stippled effect. All work
given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY 632 Sherman St.

SAMUEL HOLLINGSWORTH

DESIGNER of AUTOMATIC MACHINERY FOR THE MANUFACTURING PRINTER PLAINFIELD, NEW JERSEY

A collection of 12 reproduced in colors from artistic American-Made designs mailed to you for 25 cents.

Wm. H. Gorsline, 2 Commercial St., Rochester, N. Y.



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Reduce Your Press-Feeding Cost

Anway Adjustable Job Press Gripper

saves 90% of your press-feeding troubles. For Chandler & Price and Old Style Gordon presses. Patent applied for. Send for 4-page descriptive folder telling all about it. H. Anway, 7038 Stony Isl. Av., Chicago

MADE BY

GODFREY L. CABOT, Boston, Mass. 940-941 Old South Building

ECLIPSE (PN) ELF B. B. B.

VIII.CAN ACME

TO THE PRINTING TRADE

Every printer should have my 1915 samples of Christmas Cards. Write for my specialty of 5-cent cards. You should see my "Handy, Neat Little Calendar"—1916 samples all ready for you. Write on your trade letter-head.

HARRY W. KING

MANUFACTURER OF CHRISTMAS CARDS 312 Cherry Street, Philadelphia

Bronze Powder Printing Ink for all kinds of paper. A pound sent,

Riessner's Combination Gold

express prepaid, on approval. Send on your paper and I will print Gold Ink on it to show you. Specimens and prices on request.

T. RIESSNER, 57 Gold Street, New York AGENTS WANTED. A Good Side Line for Salesman.



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.



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will bring in so large per cent of profit and that is so easily learned as mak-ing RUBBER STAMPS. ing RUBBER STAMPS.
Any printer can double his income by buying one of our Outfits, as he already has the Type which can be used without injury in making STAMPS.
Write to us for catalogue and full particulars, and earn money easily. earn money easily.

J.F.W. DORMAN CO. Baltimore, Md., U.S.A.

We cater to the Printing Trade in making the most up-to-date = line of =

Pencil and Pen Carbons

for any Carbon Copy work. Also all Supplies for Printing Form Letters

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PARK RIDGE, NEW JERSEY MANUFACTURERS FOR THE TRADE ONLY

A Sullivan Baling Press

will cut down your labor cost and re-duce your fire risk.

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SULLIVAN MACHINERY CO.

122 S. Michigan Ave. CHICAGO





Revolvator

REG. U.S. PAT. OFF.

Will pile or unpile paper cheaper, better, quicker than any other method.

Send for Bulletin I-30 "The Revolvator"

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All GENUINE Hempel Quoins and Keys HEED Show this TRADE HEMP PATENT Sold by all reputable dealers Manufactured exclusively by H. A. HEMPEL BUFFALO, N. Y., U. S. A.

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First, Last and All the Time.

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Motor Driven Bench Saw

Saws Wood, Electrotypes, Soft Metals



Send for circular giving details and prices. H. G. CRANE Brookline, Mass.

LINOTYPE, MONOTYPE STEREOTYPE **ELECTROTYPE**

DISTINCTIVELY BETTER CONSISTENT MARKET PRICES

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BUY ONE NOW

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Get our Booklet telling all about them.

producing Accurate Results, because they are built right; parts HARDENED where necessary, and the finished machine will stand up to the exacting conditions under which they are used.

ALL DEALERS

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JAMES WHITE PAPER CO.



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BOOK AND COVER PAPERS

219 W. MONROE STREET

CHICAGO



Only Line to Both Expositions





STOKES & SMITH RAPID ROTARY PRINTING PRESS

MEET US AT THE CHICAGO PRINTING AND ADVERTISING SHOW, COLISEUM, JUNE NINETEENTH TO TWENTY-SIXTH

One Reason for the 7,000 to 8,000 Impressions Per Hour

THE Stokes & Smith Rapid Rotary Press from make-ready to finished job is very simple. The few necessary adjustments are made as convenient and accessible as possible. Here we show how the ink mechanism can be swung, and the feed table raised completely out of the pressman's way, allowing free access to delivery, impression and plate cylinders.

This ease of adjustment is indicative of the simplicity of the entire press. The high production of 7,000 to 8,000 impressions per hour is made possible by the rotary action of the press and its extremely rigid, perfectly balanced construction throughout.

In considering an S. & S. Rapid Rotary Press for your work, you have two guarantees of satisfaction: first, the results they have already shown in actual service; second, the reputation of the Stokes & Smith Co. as high-grade machine builders.

We'll gladly place a complete catalog and any special information before you. There's no obligation. Write us to-day.

Stokes & Smith Company

North East Boulevard Philadelphia, Pa.

London Office: 23 Goswell Road

Now on Sale

Letters & Letter Construction

With Chapters on Design and Decoration

By F. J. TREZISE

New Ideas for Printers and Designers



ETTERS and Letter Construction" presents the subject in a new manner—gives you the information you want in the way you want it. It is not merely a book of alphabets—it is a book of ideas. It is written by the chief instructor of the I. T. U. Course of Instruction in Printing, and is based on actual experience instead of theory.

Q Some of the features: "Letters and Letter Construction" contains chapters on Roman Capitals, Roman Lower-case, Italic, Gothic, Lettering in Design, Decoration and Type Alphabets. It contains plates showing the decoration of various periods and peoples—excellent references for designers. It contains

instruction on the designing of decorative borders, initials, etc. It contains information regarding the principles of design—the application of lettering to practical work. It treats of methods of reproduction and gives ideas that facilitate work.

• It contains 160 pages and 131 illustrations, and is artistically bound in art canvas.

PRICE, \$2.00

The Inland Printer Company, Chicago

632 Sherman Street



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is a member of the AUDIT BUREAU of CIRCULATIONS

More Printing Better Printing

This is What Warren Advertising is Accomplishing

ARREN advertising is one of the biggest single forces that are being exerted to increase the business and profit of printers.

We are constantly advertising and preaching the doctrine of Good

Printing.

The selling value of high-grade booklets—of good illustrations—of good typography—of good paper—that is the theme of every Warren printed specimen, advertisement in the "Saturday Evening Post," Trade Papers and other mediums.

Warren's Coated Printing Papers

Cameo-Dull Coated—Silkote-Dullo-Enamel Lustro-Fine Glossy—Cumberland-Glossy Printone-Imitation Coated

We talk the foolishness of subordinat-

ing quality to price.

We have planted the seeds in the minds of many of your customers. It is up to you to cultivate the idea. Make your customers appreciate how essential is good paper. Don't compromise on "a little cheaper paper." Stand up for your right and ability to produce a booklet that will earn money for your customer.

This is co-operation in the finest sense. Printers and paper mills, working together, can do wonders. At odds, or working along different lines, they accomplish little.

We are working for you—can you not see the advantage of working — not for us but with us?

S. D. WARREN & CO.

160 DEVONSHIRE ST.

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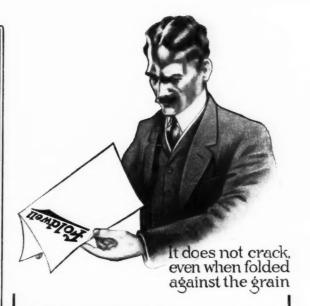
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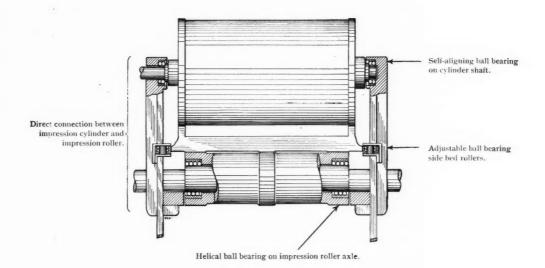
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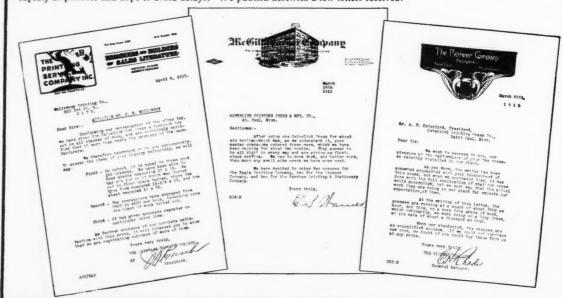
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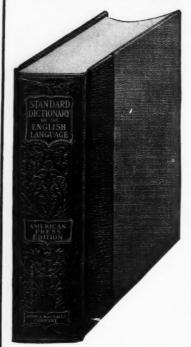
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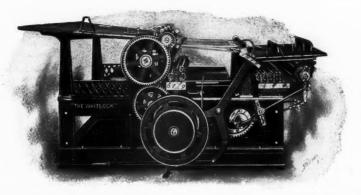
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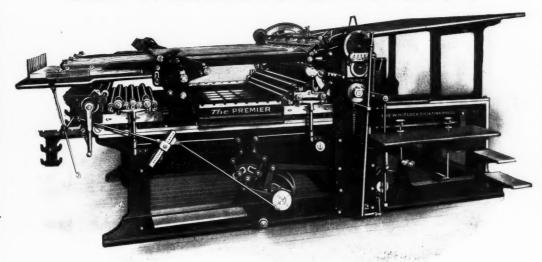
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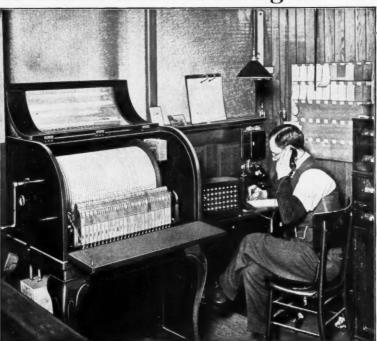
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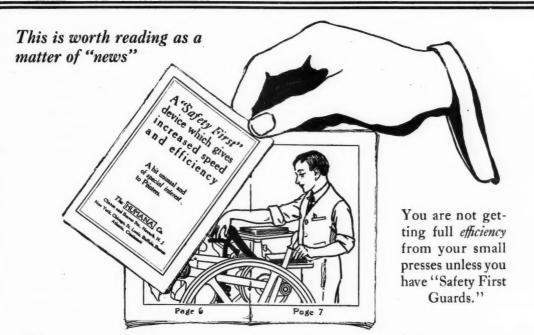
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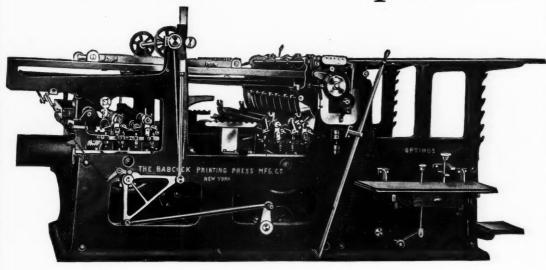
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